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BY JESSE KORNBLUTH

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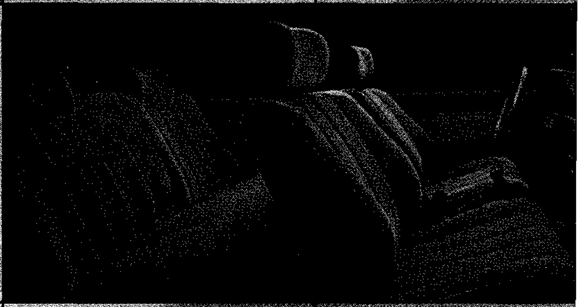

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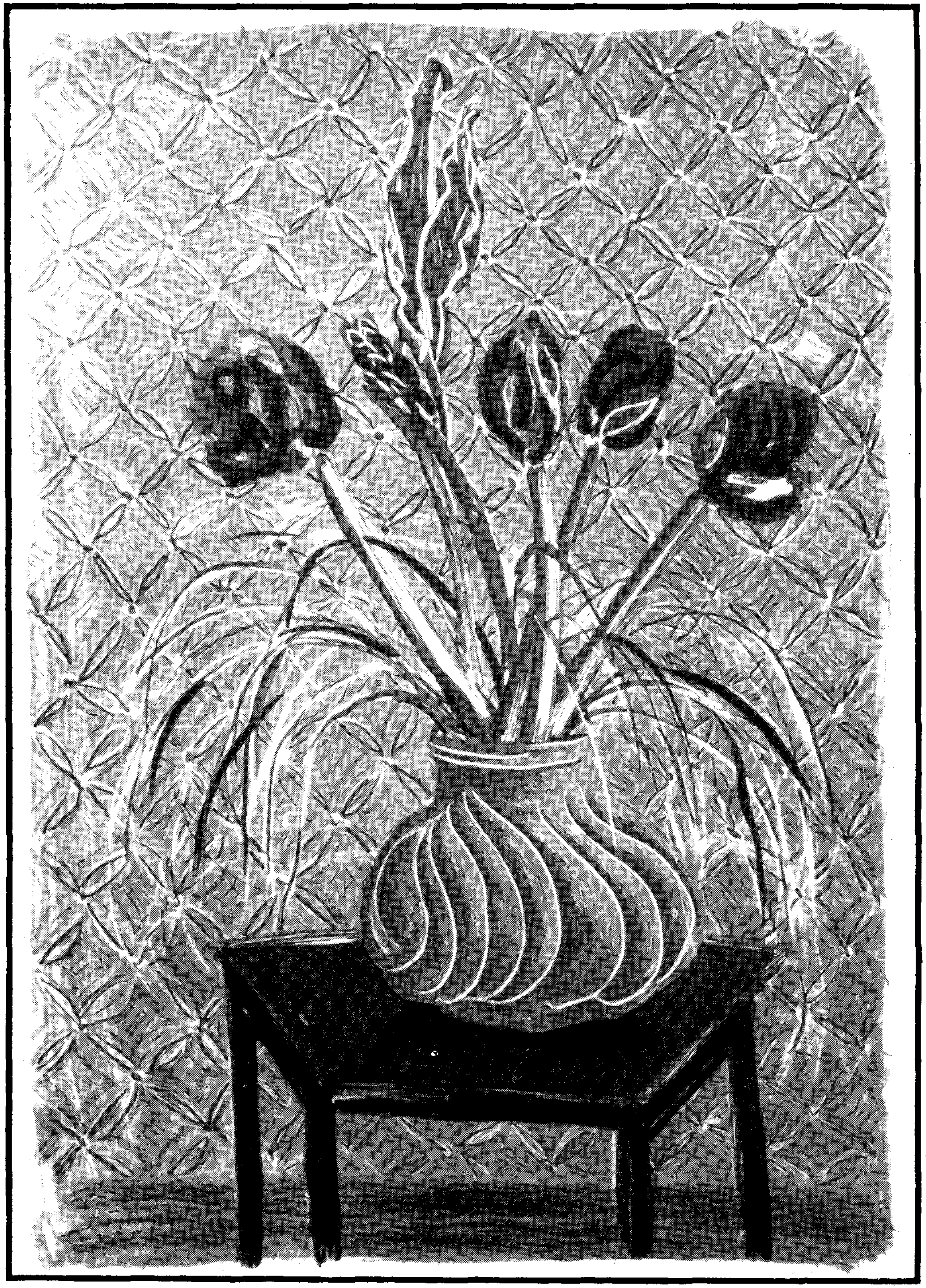

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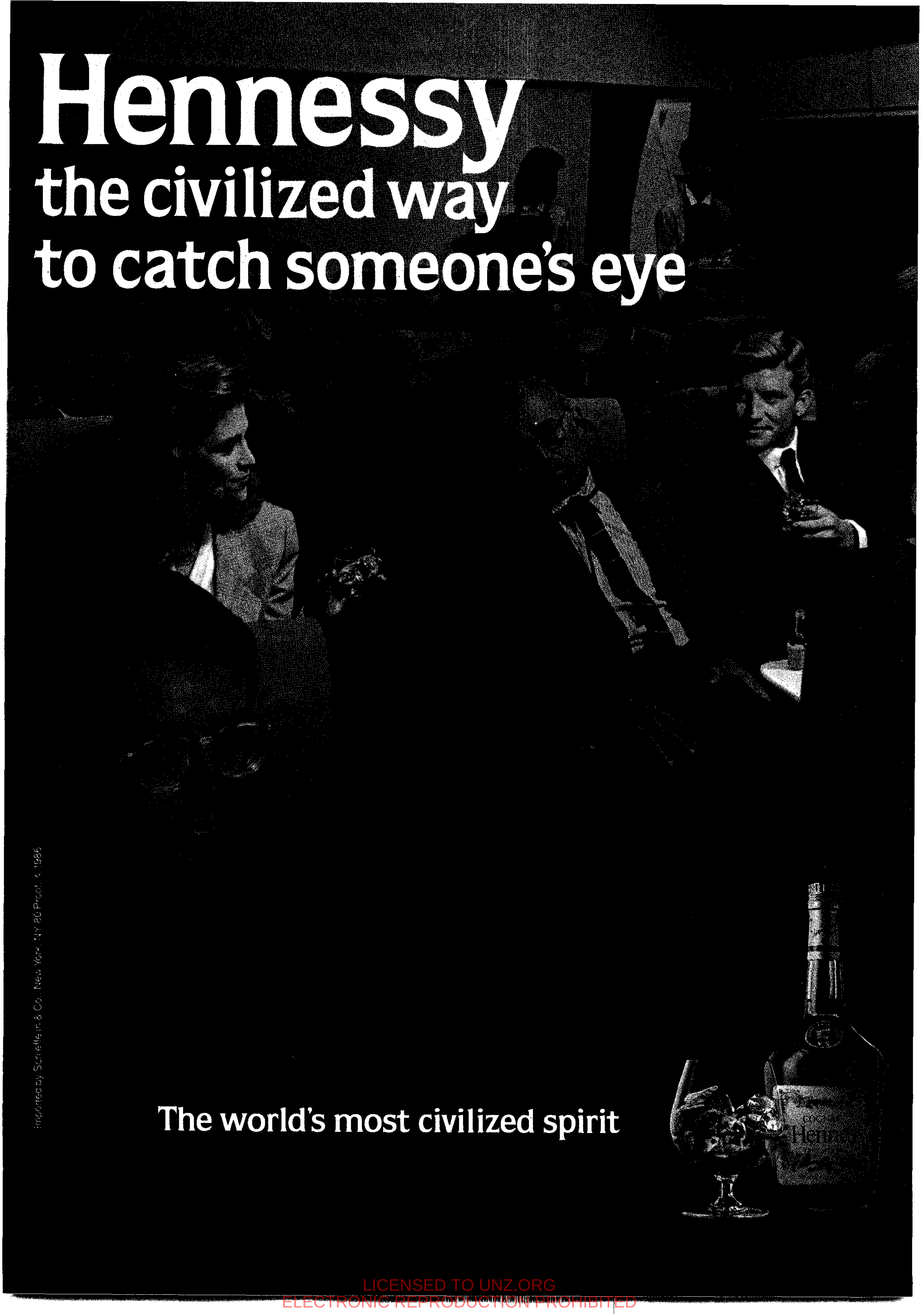

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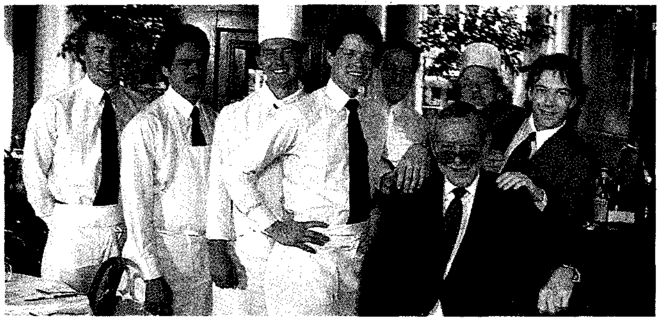

Bernbaum and staff

This week, all the "right" people—the privileged wives, the walkers, the fashion powers, the decorators, and the very rich—will be at Mortimer's for Glenn Bernbaum's tenth-anniversary party. Mortimer's is a restaurant where the unpleasant and the unexpected rarely intrude. It is the place where New York's Four (or Five) Hundred go when they don't feel like being social—the high-school malt shop transposed to one of the world's toniest neighborhoods. And it is a restaurant organized around the eccentricities of its owner; if you want to go to Mortimer's, you have to love Glenn Bernbaum—and that is not always an easy thing to do.

42 Dr. Diet

BY ELLEN HOPKINS

At 32, Dr. Stuart Berger has led several lives: lonely Brooklyn boy, youngest member of his class at Tufts medical school, media shrink, conventional diet doctor, and, most recently, guru of the immune system. Berger claims that by treating food allergies he can cure maladies ranging from insomnia to bleeding gums. Many people believe him: There are more than 350,000 copies of *Dr. Berger's Immune Power Diet* in print, and he sees about 5,000 patients a year. But many others—a lot of doctors and nutritionists included—do not. "Berger may have gone to medical school," says one food expert, "but he doesn't know borscht about nutrition."

50 Tasters' Choice

Nina and Tim Zagat, creators of the *Zagat New York City Restaurant Survey*, have turned their attention from eating out to eating in, and, along with Margot Ernst, have compiled the *Zagat Survey of New York City Food Sources.* Five hundred and forty respondents rated more than 300 food purveyors—cheese shops, wine stores, bakeries, produce markets, and ice-cream parlors—choosing the best outlets (and the best places for bargains) in each category. Soon to come are Zagat guides to Los Angeles, San Francisco, Chicago, and Washington, D.C. A selected preview.

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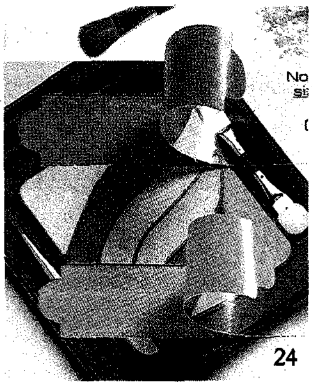

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Cover: Photograph by Harry Benson.

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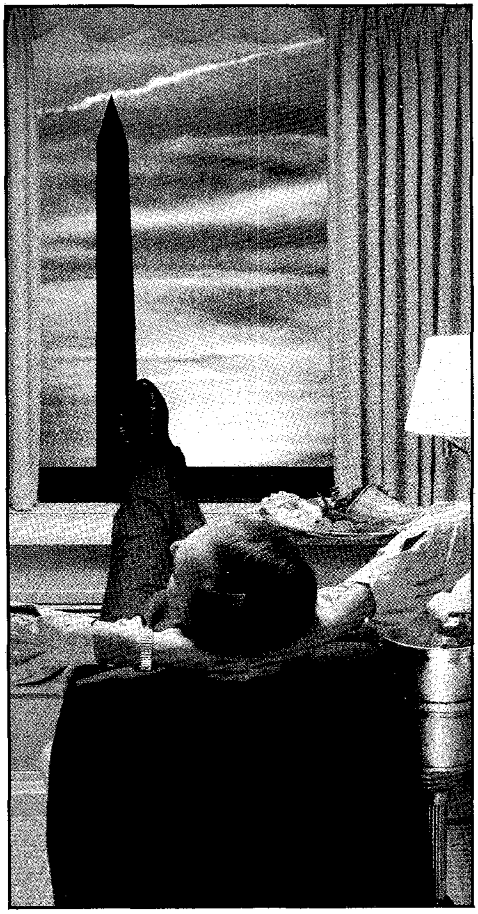

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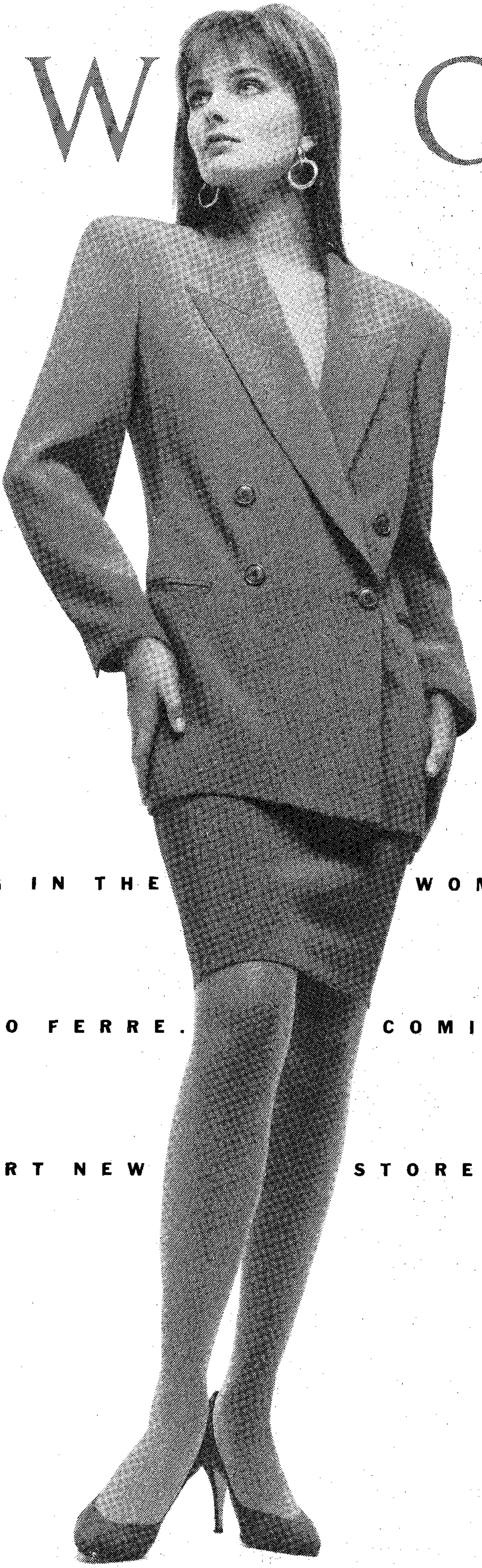

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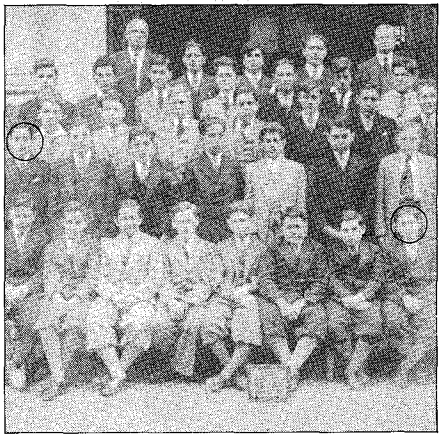
LETTERS

The Salinger File

WHILE THAT IS, INDEED, MISS AIGLETINGER pictured with the 1932 graduating class of P.S. 166 ["Fast Track: The Catcher at P.S. 166," February 24], I'm afraid the young J. D. Salinger isn't in *that* class picture. Miss Aigletinger was Salinger's English teacher; young J.D. was in the *other* eighth-grade class, whose homeroom teacher was Mr. Hartman.

How do I know? I'm the rather doleful-looking fellow with glasses in the photograph of Mr. Hartman's homeroom (below), on the far right in the front row, and I gave the valedictory address. At the time, I wrote down my classmates' names on the back of the picture, and J. D. Salinger is the boy on the far left in the second row.

Jerry Arnold (né Jerome A. Glasberg)
Westport, Conn.

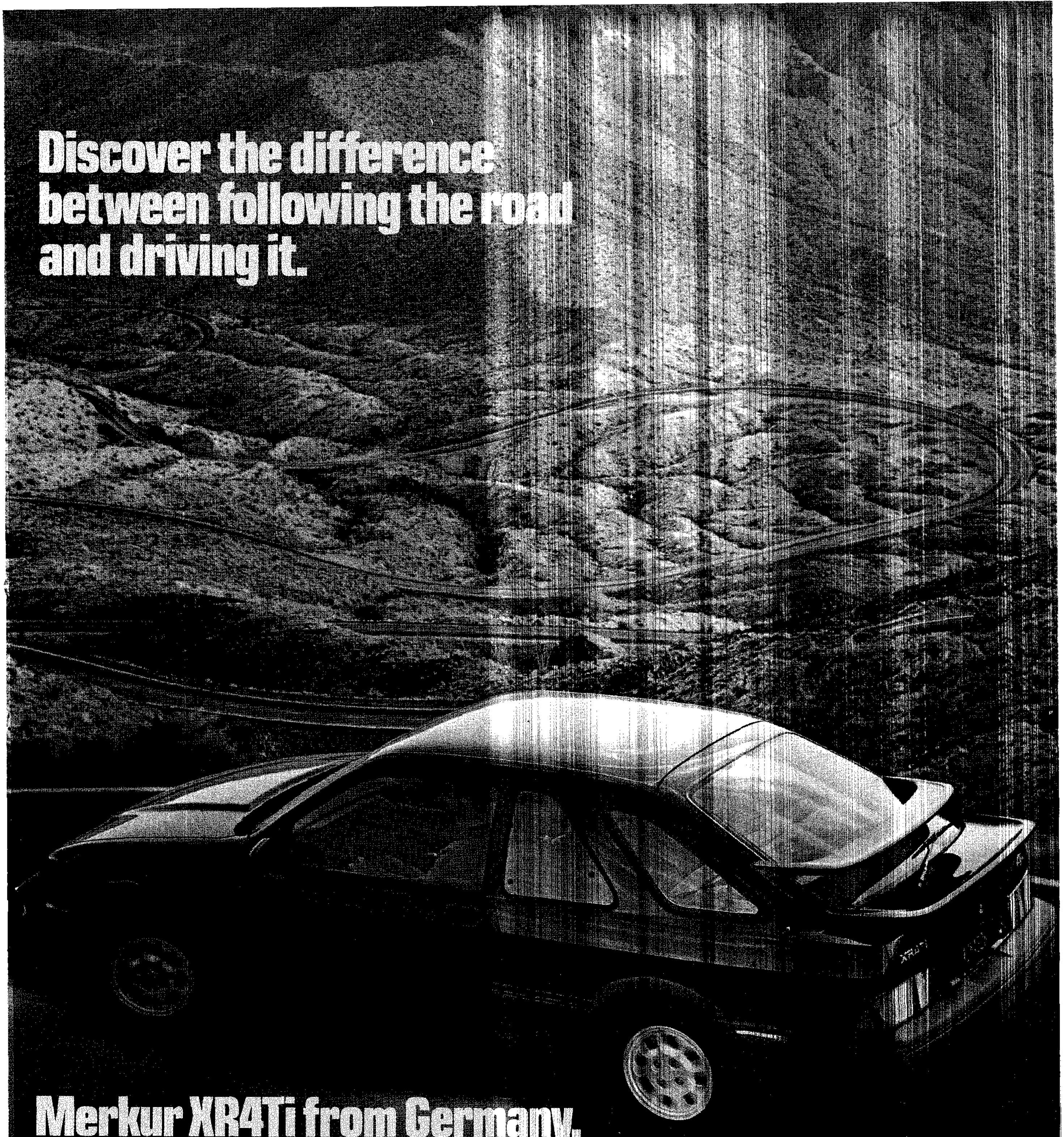


IT'S FITTING THAT J. D. SALINGER MEMORIALIZED Miss Aigletinger in *The Catcher in the Rye.* As a student in her 8-B3 class, I remember that she wore pince-nez and had a starched appearance. She was the premier English teacher in the school and was best known for bringing Shakespeare alive. Miss Aigletinger was one of the many teachers who inspired students during the difficult days of the Depression. Thanks for this bit of nostalgia.

Everett J. Steinberg
Class of '38
Woodmere, N.Y.

J. D. SALINGER IS NOT THE ONLY AUTHOR to use a real teacher's name in his fiction. Woody Allen, a graduate of P.S. 99 in Brooklyn, used "Eudora Fletcher" as Mia Farrow's name in *Zelig.* Unlike Mia, Fletcher, the principal of P.S. 99, was an unattractive woman who inspired fear and hatred in the pupils of the school,

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*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and I have often wondered why Allen used her name.

Selma Goldstein
Queens

SOON AFTER THE PHOTO YOU PUBLISHED was taken, the future author of *The Catcher in the Rye* became a student at the McBurney School, where he was the manager of the 1933–34 fencing team. It is interesting to note how often Salinger used his own experiences as a model for Holden Caulfield's. While at Pencey Prep, Holden was the "goddam manager of the fencing team," and on the day the novel begins, he'd gone "to New York . . . for this fencing meet with McBurney School." Of course, the meet didn't come off, as Holden left all the equipment on the subway. Naturally, it wasn't his fault—my experience is that mistakes are seldom due to student error—but it is fortunate that Miss Aigletinger didn't have to transport her charges to the Museum of Natural History by subway.

J.D. at McBurney

Lawrence N. Tallamy
Headmaster
The McBurney School
Manhattan

I GRADUATED FROM P.S. 166 IN 1935. At the time, Miss Aigletinger's name was familiar, but Salinger's wasn't. But, as Leonard Bernstein's father is supposed to have said when acknowledging that he had tried to talk his son out of a musical career, "did I know he was going to grow up to be Leonard Bernstein?"

Lee Goldsmith
Coconut Grove, Fla.

The Big, the Bad, and the Ugly

IF BUILDERS CONTINUE ERECTING UGLY monstrosities like the ones on your February 24 cover ["They'll Take Manhattan," by Joe Klein], one day parents may be able to threaten a misbehaving child with "Be good or we'll take you to Manhattan and show you the buildings!"

Bob Limandri
Queens

Not Museum-Quality

I DREW A HANDLE ON THE PICTURE OF Michael Graves's design for the Whitney in your February 17 "Intelligencer" ["The Whitney Turns in Its Graves," by Jeanie Kasindorf], and make no mistake, he's designed a hand organ. A big, old-fashioned hand organ.

Why doesn't the Whitney's board just commission another architect? The joke has gone far enough. Imagine actually building this freak. You New Yorkers should come west and take a look at the

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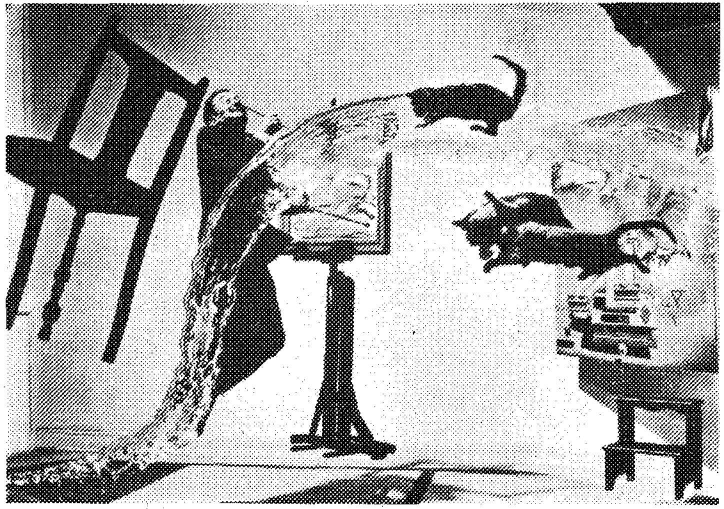

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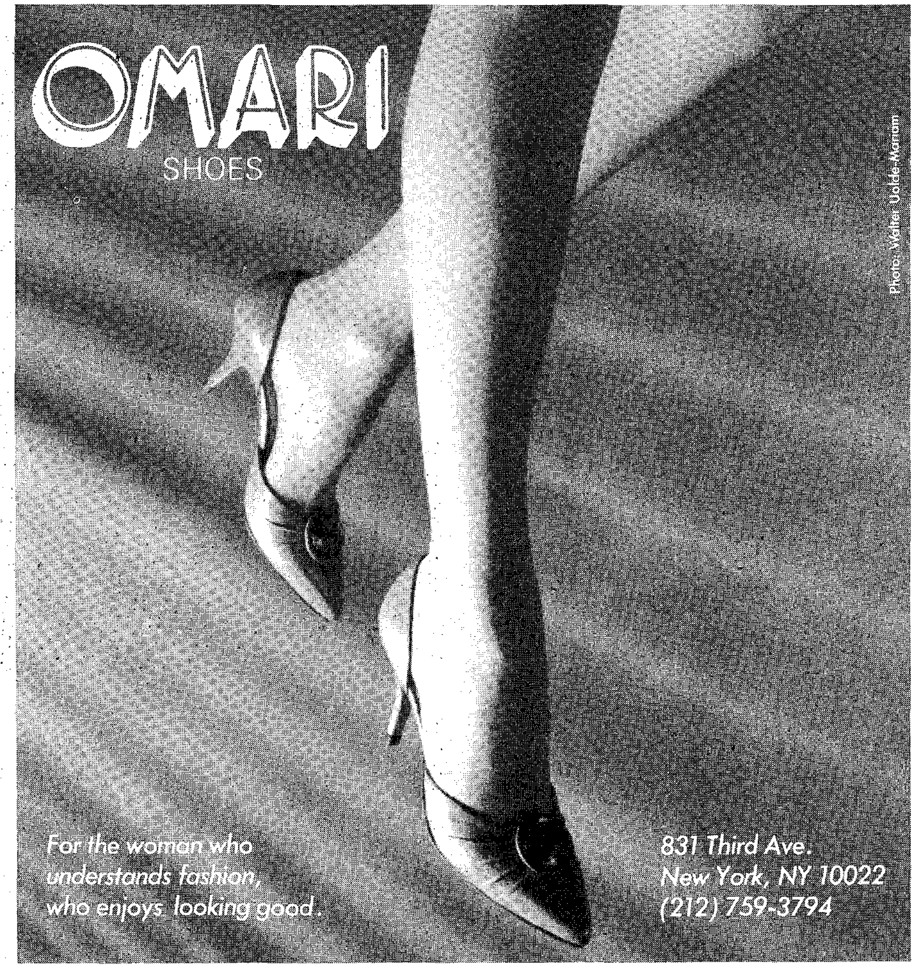

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fully consummated idiocy called Beverly Center. When my daughter, who lives in Manhattan, first saw it, she exclaimed, "It looks like a giant hamburger with lipstick on it!" Back to the drawing board, please.

Lee Ray
Los Angeles, Calif.

THE WHITNEY MUSEUM IS A WORK OF ART. I know this as well as the Whitney curators know which of the works in their collection are art. Let them paint over a Stella instead of building over a Breuer.

Leonard Feinberg
Architect
Winter Park, Fla.

Talent Search

IF THE *Saturday Review*'s PAUL DIETRICH couldn't find talented writers in Washington, D.C. ["Intelligencer: *Saturday Review* Bites the Apple," by Lisa de Moraes, February 24], he must have been searching by mental telepathy.

Other national publications seem to be able to wring adequate "cultural" contributions from local scribes. The Washington *Post* recently found an articulate commentator living in a shelter for the homeless. Dietrich's inability to locate "first-class writing" in Washington proves, more than anything else, that the biggest dearth of talent is on the masthead of *Saturday Review*.

Stephanie Faul
Washington, D.C.

Grace Note

I WONDER IF THERE MIGHT BE ANOTHER reason for the networks' rejection of the W. R. Grace deficit ads ["On Madison Avenue: Grace Under Pressure," by Bernice Kanner, February 10]. Could it be that the outspoken Grace is no longer considered credible?

Early on, George Will faulted the Grace Commission for exceeding its charter by going after domestic and social programs that were neither wasteful nor mismanaged. Soon after, the Congressional Budget Office and the General Accounting Office concluded that the commission's projected savings were overstated by a factor of three.

Still later, Citizens for Tax Justice found that many large corporations, including W. R. Grace, were reaping millions in profits while paying little in taxes. My organization has found it necessary to set the record straight on the commission's findings regarding Civil Service retirement.

Perhaps the networks are wondering if Grace really cares about the deficit. Perhaps his real concern is a possible increase in taxes—maybe corporate taxes.

L. J. Andolsek
President, National Association of
Retired Federal Employees
Washington, D.C.

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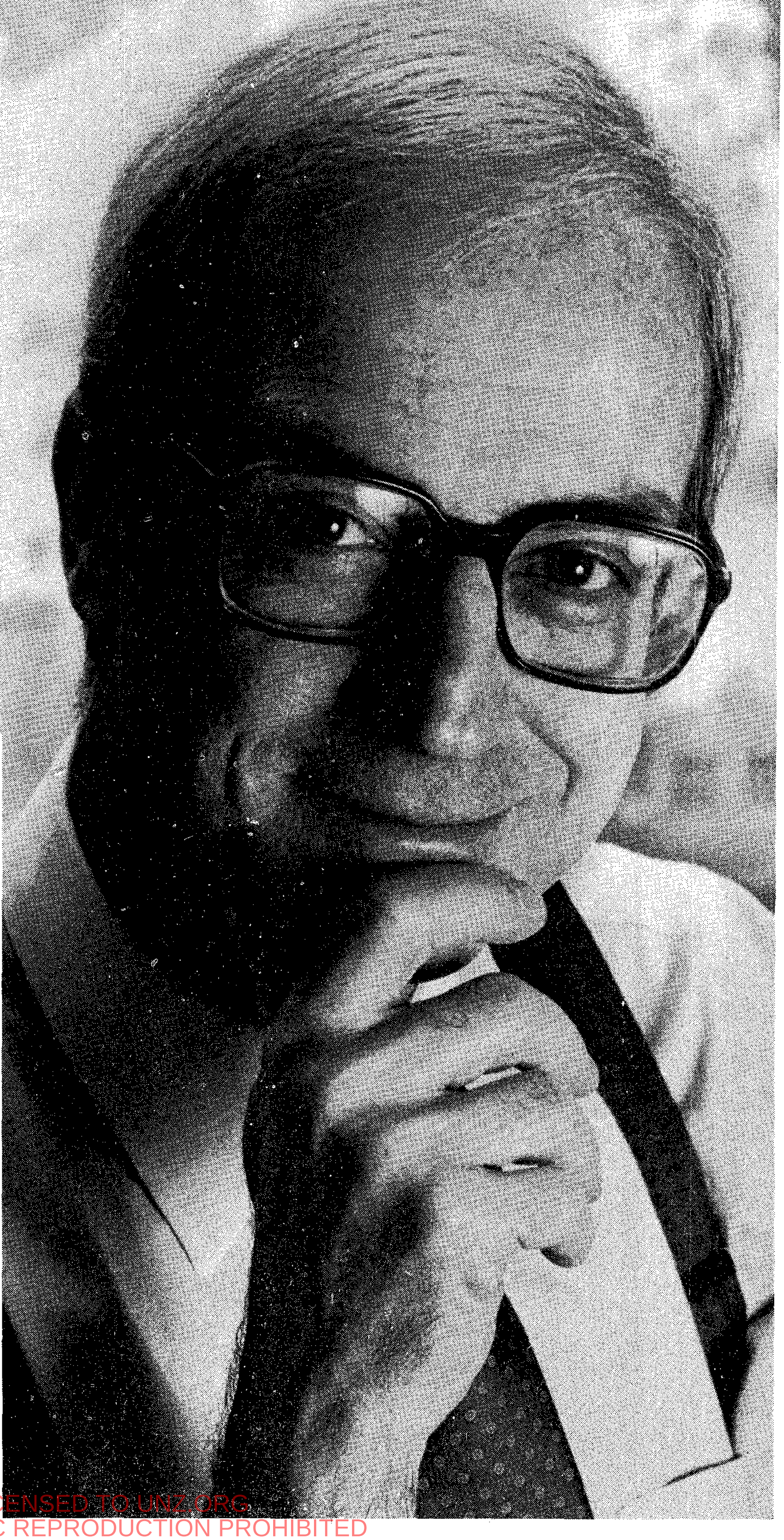
Ben Rosen is a scientific American.



Ben Rosen is a venture capitalist.

He seems to have the hang of it; his first two start-ups were Compaq Computer and Lotus Development.

"Technology that's based on the entrepreneurial sector of the economy is the greatest secret weapon we have. It's the most job-creating, innovative, productive part of our economy."

Something else Ben Rosen finds productive is reading SCIENTIFIC AMERICAN magazine. In fact, he has every issue since 1954 bound and sitting on his bookshelf.

As he sees it, "Venture capital is analagous to shooting a rifle at a moving target. Our investment has to lead the technology. So it's very important for us to know where things are going to be two to five years from now. And SCIENTIFIC AMERICAN is a good horizon on that technology."

It's hard to tell what Ben Rosen will get into next.

But one thing's for sure. Like 3,000,000 other scientific Americans, you will find Ben Rosen reading SCIENTIFIC AMERICAN every month.

The people the business magazines write about, read **SCIENTIFIC AMERICAN**

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NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

THE RETICENT MADAM...A SCHEME FOR HERALD CENTER...*THE NEW YORKER* SLIPS UP

CUOMO SPOKESMAN ON THE OUTS?

Is Governor Cuomo blaming his messenger for the message? That's what it sounded like to one Cuomo associate, who has been told by the governor that his chief spokesman, Marty Steadman, is going to leave when the legislative session ends, sometime this summer.

Steadman took over the spokesman's job from Tim Russert, who left to become a vice-president of NBC News and do for Tom Brokaw what he had done for Mario Cuomo. Now Steadman is being blamed for the bad press the governor has been getting since he announced that there was no Mafia and complained about newspaper columnists' "slurs" on his Italian heritage.

"Marty is a very good meat-and-potatoes press man," the Cuomo associate says. "But he hasn't been able to do what Russert did. Tim had the brilliant skill of framing issues in the most favorable way for Cuomo, and he had all these national contacts. And Marty doesn't have that."

Steadman says he has no plans to leave when the legislative session ends. "But don't be surprised if I leave after election day," he says. "I made a two-year commitment to this job, and I intend to keep that. But the job is a grind."

DIOR MAY HIT MANHATTAN

New York may soon have its own Christian Dior retail showcase to rival the 39-year-old House of Dior's Avenue Montaigne townhouse off the Champs Elysées in Paris. The first United States store would be in the Fifth Avenue–57th Street–Madison Avenue area. Dior is looking at several buildings there, including the former Clarence House showroom, at 40 East 57th Street. That handsome five-story limestone-front townhouse is currently owned by King Hassan of Morocco.

ANOTHER 'OOPS' AT *THE NEW YORKER*

Another *New Yorker* writer has been caught fabricating part of a story. The September 23, 1985, "Talk of the Town" reported on Doc Grant's, a restaurant in Rangeley, Maine, that sits halfway between the equator and the North Pole. The magazine's correspondent described how it felt as "I sat eating my dinner" in the restaurant's dining room, where half the walls are covered with "paintings of tan lovelies in grass skirts" and the other half with "smiling Eskimos."

When editors at *Tables,* a restaurant-industry magazine published by the 13-30 Corporation, saw the story, they decided to send their own reporter to Doc Grant's. But she couldn't find any sign of the hula girls and Eskimos, and the restaurant's owner said he didn't know what *The New Yorker* was talking about. What happened? *The New Yorker* told *Tables* that its reporter—whom a "Talk of the Town" staffer, Judith Mellecker, refuses to identify—took the description from a Doc Grant's employee without ever actually entering the dining room. And when the magazine's fabled fact-checking department called the restaurant, yet another mischief-maker at Doc Grant's confirmed the description.

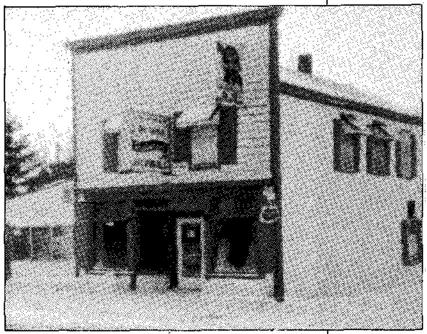
BARROWS MAY NOT BE TELLING IT ALL

Berkley Books has pulled out of the deal to publish Sydney Biddle Barrows's *Mayflower Madam.* Barrows is writing the book with *Iacocca* collaborator William Novak. The book was to be published in hard cover by Arbor House and in paperback by Berkley. It has been reported that the two houses paid Barrows $300,000. Arbor House says it plans to have the book, originally set for May publication, out in September.

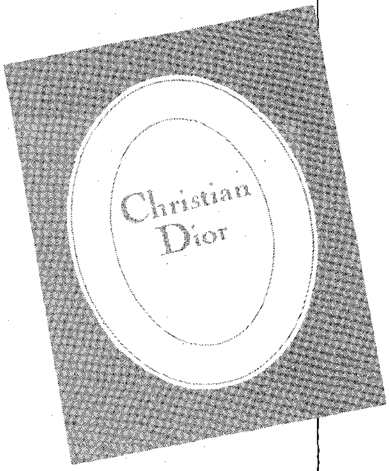
Berkley and Barrows's agent refuse to talk about why Berkley pulled out, and Novak says he has no idea why it dropped the book. But one editor who saw Barrows's original proposal speculates that Berkley dropped the project because of Barrows's reluctance to "tell all" about her life as a madam. He says, "In the proposal, she didn't even answer the basic question everyone wants to know: Was she or was she not a prostitute? Everyone who knows Novak told him not to get involved with this book."

—LISA DE MORAES

BARROWS



DOC GRANT'S



DEEP DISCOUNT ON HERALD SQUARE

A group of New York investors wants to buy Herald Center and turn it into a "deep discount" shopping mall—once the courts decide who owns it. The investment group, led by real-estate agent Michael Hirschfeld, says the only way to save Herald Center is to turn it into a bargain haven. Hirschfeld's representatives have already approached the building's manager, the New

Photographs: top, Bert Stern.

THE *TIMES* FINALLY TALKS...PALEY, PART TWO...FABIAN'S FORTUNE...HOTEL MAXIM'S

THE YOUNG FABIAN

SULZBERGER

PARTON

York Land Company, which is widely believed to be the agent for Herald Center's owners, Ferdinand and Imelda Marcos.

"Herald Center is a perfect example of a retail location that has been mismarketed," says Hirschfeld, a founder and former partner in Garrick-Aug Associates, the retail leasing firm. "You don't get many people who stroll down from Madison and 72nd on a Saturday to go to Herald Square. The only way to make that site work is to promote it to the people who are already in the area."

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PUNCH AND ABE GO ON THE RECORD

New York *Times* executive editor Abe Rosenthal and chairman Punch Sulzberger have finally granted those long-sought interviews to Simon & Schuster author Joe Goulden, who has been working for two years on a book about the *Times* for S & S. But the *Times* publisher wasn't especially generous with his time: Sulzberger gave Goulden 45 minutes to interview him about the last decade at the paper. No one's saying how much time Rosenthal gave the author.

Although Goulden refuses to talk about the project, a friend of Goulden's says Rosenthal consented to the interview after Sulzberger agreed to see the author. The book, which was to be the story of Rosenthal's reign at the *Times*, is now the story of the era of Sulzberger, Rosenthal, and deputy managing editor Arthur Gelb. One source says the working title is *Abe and Arthur: The Story of the New York Times.*

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MAXIM'S MAY BE EYEING THE GOTHAM

The developers of the Maxim's de Paris Suite Hotel in Palm Springs are searching for a New York site, and one source says they are looking at the Gotham. The Dallas-based Pratt Hotel Corporation, which bought U.S. rights to the Maxim's hotel name from Pierre Cardin, will say only that it is looking in midtown.

The Gotham has been empty since 1981, when the Nova-Park hotel firm began a renovation it later abandoned (*New York*, February 17, 1986). Developer Sol Goldman has been planning, along with William Zeckendorf Jr. and Arthur Cohen, to buy the hotel. Goldman refused to comment.

THE IDOL BEATS *THE IDOLMAKER*

It took five years, but Fabian Forte has finally won a share of the profits from *The Idolmaker.* The fifties teen idol filed a $64-million suit in 1981, claiming that United Artists, producers Gene Kirkwood and Howard W. Koch, and screenwriter Edward Di Lorenzo pirated his life story when they made the film about the rise to stardom of two singers who closely resemble Fabian and Frankie Avalon. Avalon took no legal action against the filmmakers.

Fabian, who was played by Ray Sharkey, also claimed he was slandered by scenes in which Sharkey is shown vomiting before performances and trying to buy off police after being stopped for drunken driving.

In an out-of-court settlement, the film's creators agreed to give Fabian a cut of all future profits, including those from television and video sales, plus a cash award. As part of that settlement, the defendants took out full-page ads in *Variety* and *The Hollywood Reporter,* apologizing to Fabian and his family for any embarrassment the film caused them.

PALEY AND PARTON SEEING GHOSTS

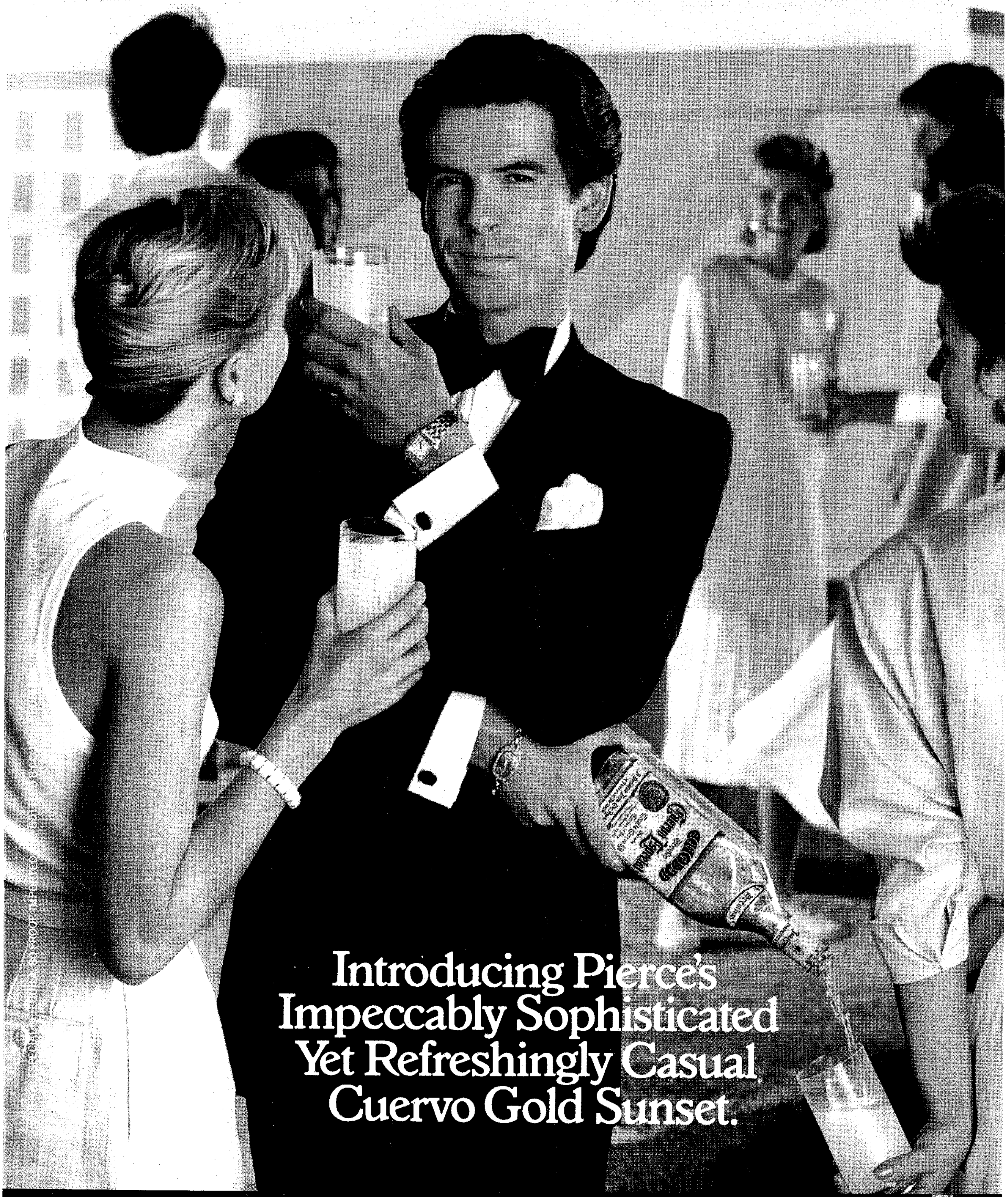
It looks as though William Paley has chosen the collaborator for his second autobiography. According to one publishing source, it's *New York Times Magazine* contributor David Harris, who was once married to singer Joan Baez. Paley and Harris refuse to say whether they have signed a deal.

The 84-year-old Paley first wrote his life story, *As It Happened,* in 1979, with writer Alvin Moscow. He decided last August to have another try after learning that former New York *Times* reporter Sally Bedell Smith had signed with Simon and Schuster's Alice Mayhew to write a definitive Paley biography.

Dolly Parton is the newest celebrity searching for someone to write *her* story. The country singing star has signed with literary agent Mort Janklow, and has begun to meet with several writers, including Linda Bird Francke, one of the first of the new breed of memoirists. Francke collaborated on Rosalynn Carter's and Geraldine Ferraro's books and is currently at work on Jehan Sadat's life story.

Janklow has already held some preliminary conversations with publishers but is not likely to make a deal until the writer is set. Janklow says the Parton book will not be a standard autobiography, but the story of "the techniques she has learned in order to overcome tremendous obstacles in her life. She thinks she has something to tell other people about how to steel themselves to deal with the many obstacles that occur in life."

Photographs: top, Jack Stager/Globe Photos; center, Douglas Kirkland/Contact Press Images; bottom, Globe Photos.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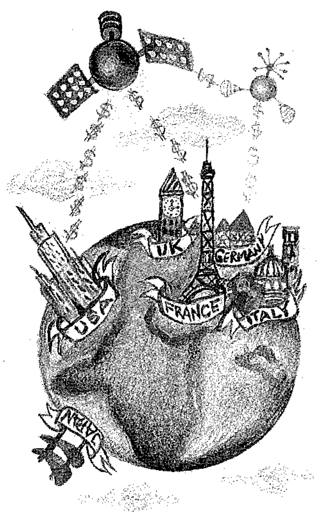
The Bottom Line/Dan Dorfman

FOREIGN FEVER

ALL-WORLD WINNERS: THE TOP STOCK MARKETS



	January and February 1986	1985 performance and ranking
Italy	+41.9%	+133.7% (3)
Spain	+40.4	+56.5 (11)
France	+28.7	+85.5 (5)
Belgium	+25.8	+84.0 (6)
Japan	+15.2	+43.4 (14)
Sweden	+13.7	+58.3 (10)
United Kingdom	+12.0	+52.8 (12)
Austria	+11.3	+177.4 (1)
Germany	+9.7	+139.2 (2)
United States	+8.1	+31.6 (15)

SOURCE: G.T. Capital Management, San Francisco, a division of G.T. Group, London. Figures include reinvestment of dividends and are calculated in U.S. dollars.

Outpacing the U.S.

"THEY AIN'T THE BARGAIN THEY WERE A year ago, but they still look pretty damn good to me," says George Noble, head of Fidelity Overseas, the top-performing mutual fund in 1985.

His reference is to the foreign stock markets, most of which went through the roof in '85 and continue to soar in '86.

It's no wonder he's still enthusiastic. Once again, the foreign markets are running rings around the United States market (chart). Italy, for example, has the world's hottest market this year, up nearly 42 percent in the first two months of '86. Spain runs second, with a gain of over 40 percent, followed by France, up nearly 29 percent. In contrast, the U.S. market, as measured by Standard & Poor's 500-stock index, is tenth, with a gain of 8.1 percent. (All figures include reinvestment of dividends and are calculated in U.S. dollars.)

The $539-million Boston-based fund, run by Noble, 29, was up 78.6 percent last year, and in the first two months of '86, it has risen another 18 percent. The fund is only fifteen months old.

Just back from a two-week trip to Holland and France, where he visited 23 companies, Noble tells me, "I came back more excited than when I left." The reason: his discovery that many companies will benefit enormously from the cost savings of falling oil prices.

He cites, for example, Michelin, the French tire manufacturer. "Tire manufacturing is so energy-intensive that we're buying more [Michelin shares]," he says. Noble is buying the stock even though it has more than doubled in less than a year. Fidelity Overseas took a big position last May, when Michelin's stock was trading at about 1,000 francs a share; today, Michelin is up to around 2,200 francs a share—about $320.

It's not unusual for foreign stock markets to outperform the U.S. stock market, though last year many of them did so by a huge margin. Since 1977, the United States has managed only once to make the annual list of the five best-performing markets. That was in 1982, when it placed second.

There are several reasons why the United States has been such a laggard. In a number of years since the late seventies, the U.S. market turned in lackluster performances, causing many investors—both here and abroad—to seek alternative markets with greater potential. Then, too, a number of foreign economies, such as those of Japan and Hong Kong, were growing much faster than the American economy. What's more, in the early eighties, many foreign stocks were relatively cheap in terms of price-earnings multiples. In 1982, for example, the Dutch stock market was selling at just four times earnings. Finally, a big factor in the 1981-to-1984 surge in European stock markets was a generally pro-business change in the political climate there.

Last year, a weaker dollar, falling interest rates, and lower inflation pepped up many overseas economies and sent many markets flying. The tiny Austrian market was the world leader, shooting up 177.4 percent. Germany was second, with a 139 percent rise, followed by Italy, with almost 134 percent. The U.S. stock market, despite a robust gain of just over 31.5 percent (as measured by the S&P index), placed only fifteenth out of the nineteen markets that are readily accessible to U.S. investors. (About 40 countries have stock markets, but laws in many of them make it difficult, if not impossible, to invest in their stock markets.)

Clearly, foreign investing is taking hold in the United States. International mutual funds are a prime example. At the end of 1980, U.S. international funds had $257 million in overseas markets. By last September, the figure had shot up to $1.9 billion. And by the end of 1985, total foreign investments had jumped to $2.5-billion.

Noble figures that selected overseas markets have a good shot at an average gain this year of between 30 and 40 percent. Factored in is another 10 to 15 percent decline in the dollar (versus other currencies) before year-end, following a 28 percent drop in the dollar in 1985.

To American investors, the value of foreign stocks is subject to the movement of the dollar. For example, if the dollar goes down, the value of an overseas stock, in terms of U.S. dollars, goes up, because the foreign stock is worth more dollars at the new exchange rate. On the other hand, if the dollar goes up, a foreign stock is worth fewer dollars.

Noble sees foreign investors dumping more dollars, because, as he puts it, "our trade and budget deficits are out of control." Despite recent good news on lower rates and inflation, he says, the financial risks in the United States have never been greater. "We don't have our house in order. Consumers are leveraged up to their eyeballs in debt. So, too, are many companies, because of leveraged buyouts. And a lot of banks are in trouble because of their high level of bad loans."

Noble's three top choices for foreign investing: Holland, France (though, short-term, he thinks it's a bit expensive), and certain segments of the Japanese market.

Since its peak in mid-January, the Dutch market is down about 6 percent. A big reason is that the government gets substantial revenues from natural-gas sales. As oil prices come down, gas revenues will decline—increasing the country's already hefty budget deficit. Some investors are concerned that the government, in order to offset this revenue decline, will raise taxes or borrow more money, thus pushing up rates. Noble

Illustration by Jo Teodorescu.

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thinks the worriers fail to recognize the huge benefits that companies will enjoy from those lower oil prices. And that's why, he says, "the Dutch market looks pretty interesting to me."

His two favorite Dutch stocks are Hoogovens, a steel company, and Buhrmann-Tetterode, a paper company.

Noble thinks the French market, up nearly 50 percent since early October, is overheated. The big reasons for the run-up: lower oil prices, falling rates, and the prospects of a political change that will be good for business. Elections are to be held March 16, and the right is favored to oust the Socialist party. Despite the big market advance, Noble is doing a bit of French shopping. Besides Michelin, he likes Peugeot, the automaker.

The hefty price-earnings multiples of many Japanese securities—in some cases, over 100 times earnings—have prompted a lot of foreign-stock specialists to de-emphasize this market. Still, Noble thinks a number of Japanese securities are attractive, particularly the ones that are asset-rich. In this context, he favors two railways (Tobu Railway and Kinki Nippon Railway) and two real-estate firms (Sumitomo Realty and Mitsubishi Estate).

Noble also favors increasing participation in the German market, which has suffered a 10 percent decline since mid-January. Here he likes the Deutsch Bank; Bayer, a big chemicals-and-plastics firm; and Siemens, the General Electric of West Germany.

In Italy, Noble's top picks are Montedison, the country's largest chemical company, and IFI, an industrial holding company that owns a big chunk of Fiat, the auto giant. The Italian market has greatly benefited from last year's government-approved start-up of Italian mutual funds with advantageous tax savings.

Noble has serious reservations about the Singaporean and Malaysian markets. He says both are being squeezed by the worldwide depression in commodity prices, and a lot of companies, he warns, are in financial trouble.

What'll he do for an encore in '86?

"I'm not going to tell you we're going up another 78 percent," says Noble. "When you're number one, there's only one way to go from there."

Given the complexities of investing abroad—the difficulties of obtaining research on companies and the risks due to less rigorous disclosure requirements—market pros think the best way for the average investor to play the overseas market is through a mutual fund. Over the past five years, the best-performing U.S. international funds, according to Lipper Analytical Services, are (in order) the Merrill Lynch Pacific Fund, Scudder International Fund, T. Rowe Price International Fund, Keystone International Fund, and the Canadian Fund. ■

Media/Edwin Diamond

LEFT JABS

The Gadflies Flourish

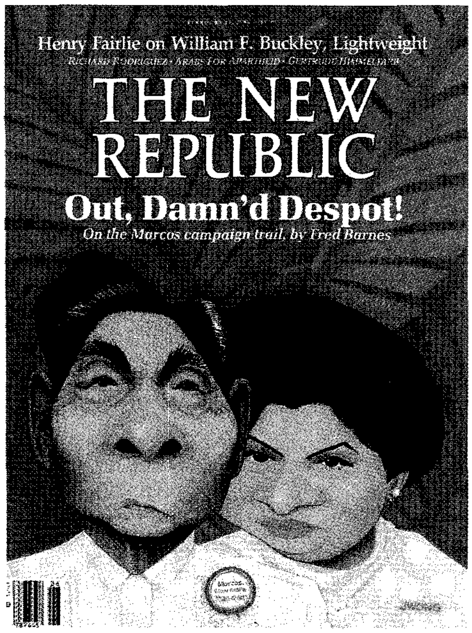
SUDDENLY, IT'S THE DOG DAYS FOR CONservatives. New-right activist Richard Viguerie sold his *Conservative Digest* last August and laid off twenty employees in his direct-mail operation. William Rusher, publisher of the *National Review,* reports that lecture invitations for conservative speakers on the campus and business-meeting circuits have dried up. His magazine is also marking time—"victims of our own success," Rusher says. In the second year of the second Reagan administration, he explains, the old ideological alarms no longer stir the right.

On the other side of the political spectrum, however, the opinion business is booming. *The New Republic,* 71 years old and enjoying a revival under the ownership of Martin Peretz, 46, was named America's "most insightful and thought-provoking magazine" in a *Washington Journalism Review* poll. *The Nation,* firmly on the old left, is celebrating its 120th anniversary next week, with new ownership and an all-time circulation high. *Mother Jones,* the monthly intended for the *Big Chill* generation, just registered its first circulation increase in three years (to 153,000) and next month gets a new, 31-year-old editor who's planning a face-lift. Hendrik Hertzberg, the former *New Republic* editor and Jimmy Carter speechwriter, and Larry K Smith, a former aide to Gary Hart, have joined with a group of liberals, neoliberals, and libertarians to plan a new journal aimed, Hertzberg says, "at the gap between *The New Republic* and *The Nation.*"

REVIVAL: *Under owner Martin Peretz,* The New Republic, *"America's most insightful magazine," may soon actually* make *money.*

This reverse image of political reality—the rise of liberal critics on newsstands even as Ronald Reagan triumphs in office—demonstrates anew a truism of opinion journalism. It usually makes for better, more lively reading to curse the incumbents than to light votive candles for them. As Victor Navasky, editor of *The Nation,* says, dusting off an old line, "When Reagan is bad for the country, he's good for *The Nation.*"

Obits for conservatives are, of course, premature. While the lecture watering holes have dried up for Rusher and other conservatives, Rusher's associate, the editor-in-chief and principal owner of the *National Review,* William F. Buckley Jr., continues to be in demand. The *National Review*'s circulation in the Reagan era is still a respectable 116,000, though that's a drop from the 128,000 of the Barry Goldwater glory days of opposition in the sixties. In a way, too, the figures aren't all that important. The *National Review,* as well as *The New Republic* and other opinion magazines—left and right—traditionally have been extensions of a few wealthy men or women. These magazines operate at steady annual losses for as long as an individual or family—the Buckleys, the Peretzes—wishes to sustain them.


Henry Fairlie on William F. Buckley, Lightweight
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THE NEW REPUBLIC
Out, Damn'd Despot!
On the Marcos campaign trail, by Fred Barnes

These days, some of the liberal opinion magazines are threatening to *make* money. Peretz has increased *The New Republic*'s circulation from 68,000, when he took over, in 1974, to 97,000 today, while raising subscription prices from $15 to $48. According to Peretz, *The New Republic* lost "only" $50,000 last year. *The Nation,* when Navasky became editor, in 1978, had a paid circulation of 22,000 (the 12,000 libraries in the U.S. plus the nation's nursing homes, Navasky jokes). The magazine now has a paid circulation of 73,000 and has cut its losses from $400,000 to about $200,000 annually.

The sense of momentum among left-liberal magazines is only partly attributable to the weight of their opinions. They still have a predictable quality: Read the headlines on certain stories and you can quickly connect the dots. If *The New Republic*'s Fred Barnes finds blood on the hands of the Sandinistas, in Nicaragua, then Penny Lernoux of *The Nation* will unearth a CIA plot hatching across the border.

Straight-ahead business enterprise, as much as anything, has moved the opinion magazines along. To gain circulation, the opinion journals, like the bigger magazines on the block, have started spending money on costly direct-mail subscription drives. In an effort to be less knee-jerk, the liberal opinion magazines are also reviving the old progressive tradition of investigative reporting. *The Nation's* recent series on the Statue of Liberty–Ellis Island Centennial Commission raised the question of potential conflicts of interest among commission members—and set in motion the events leading to the ouster of Lee Iacocca as commission chairman. *Mother Jones* made its name with exposés about the Ford Pinto and corporate dumping of drugs. The new editor, Michael Moore, arrives with a reputation for gritty journalism; he founded *Michigan Voice,* an alternative paper published in blue-collar Flint, Michigan.

Amid the thunder and occasional light on the left, Peretz's *New Republic* has been a steady source of surprise as a post-McGovern democratic voice. A few weeks ago, the magazine scorched Geraldine Ferraro, an icon of both liberals and feminists. Using a review of her new memoir as his pretext, *New Republic* contributor Sidney Blumenthal claimed to find organized-crime "links" to every event in Ferraro's life—from her choice of parents, through her marriage, to the people who contributed to her congressional campaigns. The magazine printed two pages of the pained replies, including one from Ferraro, who said Blumenthal wrote "readable fiction."

Peretz calls himself "an active absentee owner." He divides his time between the magazine's offices in Washington and his home and family in Cambridge, where he teaches at Harvard. (The magazine's money comes mainly from his wife, an heiress.) He has made two major contributions to *The New Republic*—

Photograph by Shepard Sherbell/Picture Group.

aside from keeping it afloat. First, he has brought in a corps of excellent, younger journalists to produce the magazine. His editors, Hendrik Hertzberg and, currently, Michael Kinsley, 35, have brought sharp wit and contemporary sensibilities to the job.

The editors in turn have attracted a group of first-rate writers and essayists, most notably Charles Krauthammer, 37, and Robert Kuttner, 42. Most surprising of all for an opinion genre in which the usual journalistic practice is, as Peretz says, "to take the news in the Washington *Post* and New York *Times* and give it our interpretive twist," *New Republic* writers have been doing excellent reporting on their own. In his column, "White House Watch," Fred Barnes digs into stories left unexplored by others—for example, his recent informative interview with Ronald Reagan's new "official" biographer, Edmund Morris. One measure of the worth of these talents is the rate at which they are snapped up by bigger, better-paying publications. Ferraro-basher Blumenthal is a reporter for the Washington *Post,* and essayist Krauthammer writes occasional pieces for *Time* magazine.

Peretz's second imprint on *The New Republic* has been more ambiguous. He rejects any strict label, such as liberal or neoliberal, for himself or his magazine. In fact, *The New Republic* has tended to support Reagan on foreign policy while opposing many of his more conservative domestic policies. Peretz is for a strong U.S. military and an active, assertive American international presence. In the February 17 issue, Krauthammer offered an eight-page essay, bearing the cover line "In Defense of Interventionism," that had good things to say about current American foreign policy.

Many of Peretz's friends—and critics—claim that his pro-Reagan views on defense and foreign policy come out of his near-zealot's commitment to Israel; that is, a strong U.S. means a safe Israel. With his intense manner when Middle East topics come up in conversation, Peretz does have the demeanor of an Old Testament prophet. His "Israel obsession" has caused staff disagreements.

Peretz doesn't deny his pro-Israel stance. *The New Republic,* he says, is more quirky and less "reflexive" than other opinion magazines—"they are communions for True Believers," he says. But then he acknowledges that "on one issue, on Israel, we may be a church, too, though a divided one. For example, we didn't support Begin."

The magazine is planning some new features, including a section with the working title "Briefings," to get more news in its pages. In addition, James K. Glassman will begin a regular column of commentary on money and "the investment culture." And, following the practices of the big newsweeklies, which offer advertisers demographic editions, *The New Republic* is starting, next month, a "Policy-Makers Edition" intended for its readership of some 7,000 movers and shakers in Washington.

The New Republic's steps toward financial stability, harder news, and other establishment values may be part of a broader shift in the opinion-magazine field. For the first 112 of its 120 years, *The Nation* was owned by a series of benevolent philanthropists. Then, in 1978, when Navasky and publisher Hamilton Fish III came in, the magazine was set up like a Broadway show. Fifty limited partners, ranging from Corliss Lamont to Studs Terkel, acted as angels but had no say in the week-to-week operation. Last December, Arthur Carter, who made his money as a founding partner of the firm that later became Shearson–Lehman Brothers, bought out the partners. Now Carter, Fish, and Navasky are the only partners.

"When I came here," Navasky says, "we had one person, the advertising director, who was paid $18,000 a year and who took in $16,000 in ads." Today, *The Nation* has a business-side staff of eight, and last year it took in ad revenues of $158,000; the magazine has just sent out 720,000 letters soliciting subscriptions. The opinion magazines' advertising revenues are still slight by big-magazine standards, but these journals have learned the fund-raising value of creating Friends and Associates—just like a ballet or opera guild. Some 2,000 New Yorkers are expected to pay $25 each on March 18 to attend the *Nation* party at the Seventh Regiment Armory (another 200 are gathering beforehand for a $1,000-a-plate dinner). Even *The Nation's* columnists are sharing in the new mainstream respectability. Calvin Trillin, recruited by Navasky eight years ago—in Trillin's words, to help transform *The Nation* "from a shabby pinko sheet to a shabby pinko sheet with a humor column"—will be syndicated to heartland newspapers beginning next month.

Navasky sees *The Nation, The New Republic,* and the other opinion magazines as adversaries in a three-cornered debate—part of the opposition to Reagan, but also part of the debate among anti-conservatives divided into democratic-liberal and radical-socialist camps. It's an opinionated debate, with room for some fresh voices. The new Hertzberg-Smith opinion magazine is backed by Richard Dennis, a Chicagoan who made his fortune in the commodities market. While Hertzberg has worked for Jimmy Carter and Marty Peretz, Dennis's politics may be even more expansive. His other chief philanthropy is the Roosevelt Center for American Policy Studies, based in Washington. Dennis's think tank is ecumenically named to honor Franklin, Eleanor, *and* Theodore. ■

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ME AND MY SHADOW: *Charles of the Ritz's peel-back eye-color strips.*

Purely Cosmetic

IF FRAGRANCE STRIPS HAVE INFILTRATED virtually every magazine in America and now tumble out of department-store bills nationwide, can cosmetic color strips be far behind?

Not likely. In fact, they're already here. Open your Bloomingdale's bill this month, and out will pop a color strip introducing the spring shades of Yves Saint Laurent's Beauté line. The strips also appeared in last month's bills from Saks Fifth Avenue. The store's March mailings contain a card with Colourprints from Dior's new Les Coloniales eye-shadow collection, as do the current issues of *Texas Monthly* and *L.A. Style.* Last month's bills from Abraham & Straus sported strips with two tones of Charles of the Ritz's Colormotion Eye Palette. L'Oréal has planned its own striptease for next month, when it will run ads with strips of three Les Bijoux eye-shadow shades in newsstand issues of such magazines as *Glamour* and *Seventeen;* and in June, sample packets of its Visuelle face makeup will appear in newsstand copies of *Parents, Ladies' Home Journal,* and *Cosmopolitan.* Before the year is out, at least 100 million—some say closer to 500 million—cosmetic strips will paper the nation, just as 2 billion scent strips now do. And, according to visionaries in this emerging field, color strips will be at least a $50-million business by the end of 1987, and will eventually outstrip their ubiquitous sweet-smelling siblings.

The first cosmetic strips off the presses (literally—printers invented the technology) have all been eye-shadow dabs—actual samples of a manufacturer's product. But blusher strips are expected to reach consumers by year-end, strips of lipstick color and foundation powder are being developed, and there's talk of mascara samples, too. (Nail-polish color is already faithfully represented by enamel chips on paper.)

"This is the new way to market cosmetics, the complete woman on paper," says Garrett J. Cronin, vice-president of packaging sales for Lawson & Jones, the Eastchester, New York-based printer that produced the Charles of the Ritz strips. "This will be the biggest thing in cosmetics marketing to date. In the first month alone, we're into 6 million homes. Consider that there are umpteen more powders than fragrances, and you get some idea of how this will balloon. Why, we expect the business will reach 1 billion pieces by the end of 1987." There are perhaps five to six major new-fragrance introductions a year, but each of a cosmetics company's numerous lines brings out multiple new shades every spring and fall.

It was the success of the five-year-old scent strips and the extraordinary potential of color strips that prompted the entrepreneurial printers—Webcraft Technologies, Arcade, and 3M in addition to Lawson & Jones—to finance development of the technology for color strips. "When fragrance strips came out, they replaced cellophane-wrapped blotter cards, and they still became enormous," says Dale Friedman, sales and marketing manager of Webcraft. (A North Brunswick, New Jersey, subsidiary of Beatrice, Webcraft is the world's largest producer of scent strips—including those that helped launch Obsession, Coco, Camp Beverly Hills, Forever Krystle, and Giorgio, whose popularity may well be the result of its omnipresent samples—and it has produced color strips for Dior, Chanel, and L'Oréal.)

"Color strips aren't replacing anything," he says. "They're the first opportunity a customer has had to sample a product. Before this, the cosmetics industry had no way to offer color samples. Attempts to duplicate what a certain shade would actually look like on someone's skin were unsatisfactory; they simply were not true representations. Since its beginnings, the cosmetics industry has been searching for a method of mass-sampling its product. Our technology—and resultant Replicolor [Webcraft's trademarked name for its process]—is the answer to its dreams."

Indeed, it's not possible to sample eye shadow and similar cosmetics in most drugstores, mass merchandisers, and supermarkets, where more and more beauty products are being sold. But with the strips, a prospective customer simply rubs her fingers over the shadow (after, in many cases, either peeling off a protective blotter or pulling a tab along its perforation), applies it to her eyelids—and is then able to appraise the color in the privacy of her own home, where she can match it with various outfits, compare it with her current shade, and decide, far from jarring crowds and intimidating salespeople, whether to buy it. "What's more, she's not already made up, as she is when she goes to the store," says Friedman.

Such persuasive reasoning has won over virtually every purveyor of cosmetics. Revlon expects to start using color strips by the second half of 1986; Avon plans to incorporate them into a "major eyewear event" for its Ultra Wear line next winter; Elizabeth Arden is negotiating with one of the strip printers; and Estée Lauder promises "a unique presentation of cosmetic strips soon." "Without a doubt, this is a revolution that will entirely change the way women sample and buy cosmetics," says Allan Bahrs, senior vice-president of marketing at Dior. "Eight months ago, when Webcraft approached us with an as-yet-imperfect technology, we grabbed it and ran as fast as we could." Initially, a card could hold only two colors, and not enough of them to give a good sample. But both problems were quickly solved, and last month, more than 400,000 color strips rolled off the plant's presses.

Two years ago, Lawson & Jones commissioned Q-Max, a Dayton, Ohio, manufacturer of thermometers, to devise a way to make the color adhere to paper. "We went down more blind alleys than I can tell you about," says Cronin. "Dozens of times we thought we were over the hump, and dozens of times we didn't get the quality level we wanted. Now we can do powder samples five ways, including silk-screening, lithography, and gravure."

The strips are an outgrowth of changing demographics. "With more women in the work force, there's less time for department-store browsing," says Kristina Wrba, president of the designer-cosmetics division of Charles of the Ritz. And fear of communicable diseases has crimped in-store testing. "People are concerned about using open jars and lipstick samples on display," says Ray Sayers, sales and marketing manager at 3M. (He anticipates that 3M, which came out with scent strips—called Fragrance Bursts—in 1983, will be out with its own color strip by the middle of this year.) Manufacturers expect that the color strips will ultimately replace open jars on store counters. They will also crop up as cross samples, says Friedman: You buy a blusher, say, and get a matching eyeshadow sample with it. His company is working to turn out color strips in disposable ten- or twelve-packs for women to tuck into an evening bag or suitcase. And the strips may soon find their way into hotel amenities kits.

The strips are a welcome tonic for the somewhat depressed makeup industry. Last year, retail makeup sales totaled around $3.4 billion—with just a 2 percent increase in units over 1984, says Allan Mottus, president of Mottus & Associates, an industry consultant and publisher of the newsletter *The Informationist.* Sales spurted in the seventies as women swarmed into the work force, but since 1980, sales growth has slumped. From 1970 through 1979, the makeup sector grew 5 to 6 percent annually. Since 1980, though, growth has averaged only 2 to 3 percent a year. "It's too early to tell what color strips will mean to the industry, but the limited shade range so far available may turn out to be a problem," Mottus says. "If customers are shown only two or four colors—and they don't like those colors—they won't order." And, he adds, it may be tough to protect the strips in some magazines that are not bound with staples. What's more, says Mottus, "the strips are not cheap."

No, indeed. Depending on the quantity produced, they cost between 7 and 10 cents each. Scent strips have been manufactured for around 3 to 7 cents each. "All sampling costs, but it's the most effective way to sell cosmetics," says Michael Gannaway, vice-president and general manager of Charles of the Ritz. "When we send out cards asking people to come to a store counter for a free sample, as many as 25 percent do. We'll measure the response to color strips in the next six weeks by tabulating actual sales, mailed-in orders, and sales blips of related products in the color category. We think that this, the first opportunity to get the product into people's hands, will shake up the cosmetics world—that it's a revolution in the development of color."

Arcade, Inc., of Chattanooga, Tennessee, which led the revolution in fragrant fragrance advertising, is trying to catch up to *this* revolution. In 1979, while printing scratch-and-sniff safety messages for a natural-gas customer, Arcade discovered the scent strip. "Two pieces of paper accidentally got glued together, and my brother discovered that you could release an aroma when the sheets were pulled apart," says James Campbell, vice-president of sales. Hermès was the first perfume-maker to try Arcade's Scent-Strip—with Calèche, in the fall of 1979. "Now we're working on cosmetic strips and figure that by the fall we'll have this licked," Campbell says. "Our basic hurdle is applying the material to paper. Any additives can dilute the product, and that's no good. And if you add another substance to apply the material, you can affect the stability of the shade. Who would ever have guessed when we did our first microencapsulated fragrance that it would be the forerunner of a $60-million industry? Color could easily be that big."

That wouldn't surprise the average cosmetics customer. What she really cares about is color—and she is more loyal to a shade than to a brand. *Self* magazine's ad director, William Abbott, learned that after commissioning a survey of 1,500 women across the country. They are steadfastly opposed to color changes, *Self* found, and will readily switch brands if their favorite color is discontinued by the manufacturer of their current brand. Not only that, there's a definite aversion to experimentation. When asked if they were ready for a new color after one season's wearing of a shade, 30 percent of the women surveyed said definitely not (only 16 percent said yes). And 36 percent agreed strongly that they don't have as much time to shop for makeup as they once did.

All of which fires Cronin's enthusiasm. "Do I really think people will buy more shadow and blushers than ever before because of this?" he asks rhetorically. "I am absolutely sure of it." ■

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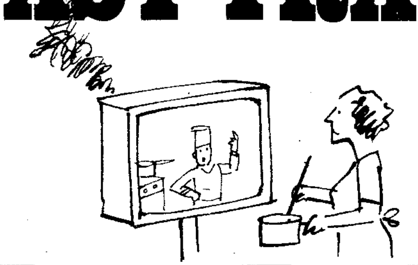


UPDATE

Godfather Aggravation

EVEN ASIDE FROM THE obvious risks, a Godfather's life has its aggravations.

Three years ago, *New York* disclosed that chicken king Frank Perdue held two sit-downs with Paul Castellano, hoping to get help from the mob chief on several labor problems ("Frank Perdue Meets the Godfather," by Jerry Capeci, July 25, 1983). Castellano, it turns out, read the story with considerable interest. On the day it appeared, his Staten Island mansion was being bugged by the Feds, and the tape picked up the Godfather—whose sons own Dial Poultry, a chicken distributor—reciting lines from the story to his maid.

"Why, why . . . Perdue told the FBI man I'm the Godfather. I don't believe that," Castellano sputtered, according to a report released last week by the President's Commission on Organized Crime.

The head of the Gambino crime family read a few more lines, and then he really turned gloomy.

"See this here, Gloria," the transcript reads, "this is a very, very bad thing because I'm afraid . . . now all of a sudden maybe no one will sell us no more chicken, right? Ruin our business."

PRICES

HERE'S WHAT SOME THINGS cost around town these days:

☐ One-year subscription to the weekly *Irish Echo* (309 Fifth Avenue), $18.

☐ Pair of pointed, green leprechaun ears at Fifth Avenue Card Shop (160 East 42nd Street), $1.95.

☐ Ten-day tour of Ireland, including meals, hotel, and airfare, from the Irish Travel Information and Booking Center (160 East 48th Street), $1,534.

☐ Traditional Irish lamb-stew dinner on March 17 at Flanagan's (1215 First Avenue), $10.

BRIEF LIVES

GOOD GIRL, BAD GIRL

EDDIE MASSAGES CONNIE'S BACK VERY slowly. He lifts strands of hair from her neck, strokes her head, and then gently kisses her ear. Suddenly she pulls away, frightened by feeling so aroused—and jumps out of the parked car, running home alone.

Chopra: "I was full of dreams."

The scene is from *Smooth Talk,* a new film about a fifteen-year-old girl's powerful sexuality—and it could easily have been just another teen-film make-out session. But what separates *Smooth Talk* from other coming-of-age stories is its ambiguity of character—Connie, played by Laura Dern, is both the good and the bad girl, proud yet afraid of her sexual feelings. The result, actually director Joyce Chopra's long-delayed stab at fiction, is a stunning realism that she brings from her five documentaries about women. "I've always looked at problems and offered no answers," says Chopra. "In life, people don't win or lose in the end."

As a shy, unpopular Brooklyn teenager, Chopra "hid behind books" and on stage, and later directed plays at Brandeis. She discovered "film" during a junior year in Paris, where she fell in with "drunken Swedish painters" and went nightly to the Cinémathèque. "I was like Connie, full of dreams, wanting something wonderful to happen to me," Chopra recalls. But back in the States, with a degree in literature and "no typing skills," nothing did. Then, after running a coffeehouse in Harvard Square, she lied to a film contact about "losing all my work on the boat back from Paris" and got a job threading projectors, editing, and, later, directing films like *Joyce at 34.*

Chopra, now 48, has brought her documentary skills to *Smooth Talk,* based on a Joyce Carol Oates story and now being shown at the 68th Street Playhouse. To research it, she asked girls how they "scope guys" and listened to her fourteen-year-old daughter's chagrin over friends who abandoned her for boys. "I got that car scene by asking women on the set what would turn *them* on," Chopra says, laughing. "*Everyone* said, 'Have him do something to her neck and ears.' "

Chopra wants to keep working "like Woody Allen," with familiar people and from her home base in Connecticut. Her next film, being written by *Smooth Talk*'s screenwriter and Chopra's husband, Tom Cole, is "something fantastical." That's how a third of the audience, she says, describes *Smooth Talk.* "Maybe people handle female sexuality much more easily as fantasy—but they should get used to it." JENNIFER ROBERTS

Photograph by Donal Holway. Illustrations: top, Guy Billout; left, Isabelle Dervaux.

SOUNDS

The Russians Are Strumming, the Russians Are Strumming

THERE ARE NO moonlighting chemists or cabdrivers in the Soviet Émigré Orchestra. Nor is the history of this musical group, which will perform Wednesday evening at Alice Tully Hall, a Brighton Beach memoir: All the members were either full-fledged symphony musicians or students or music teachers in their native U.S.S.R. They left when the kind of music they wanted to play became a political sticking point.

The orchestra's name is a bit misleading. For one thing, the permanent orchestra is actually a thirteen-piece chamber group. And, as the orchestra's founder and music director, Lazar Gosman, acknowledges, "We are now American citizens with an international reputation. But we are indeed musicians who came from Russia and are happy to play together."

Through tireless, American-style promotion, the seven-year-old orchestra has played in many of this country's most estimable concert halls, to eager American and foreign-born crowds. "It is always a good feeling," says Gosman, "when people visit us backstage in Philadelphia or Boston, and they tell us, 'We used to hear you in Leningrad.' The majority of our audience is not Soviet émigrés, but they are always there for us."

The group's successes have not gone unnoticed. *Musical Passage*, a 1985 documentary about the orchestra, has been shown on public TV. There have been tours of Europe and South America. More recently, maestro Gosman secured a record deal, and a digitally recorded album of the orchestra playing Shostakovich and Tchaikovsky was released last month.

As an acclaimed Soviet musician, Gosman founded the Leningrad Chamber Orchestra and led it for eighteen years. But, he says, there were problems. "It is not easy as a musician in Russia. The government basically oversees your repertoire. You must play a certain amount of Russian music." Thus Gosman's decision to apply for emigration.

Many Soviet musicians are denied the right to take their instruments with them. Gosman was luckier: His wife, who used her maiden name then, managed to convince Soviet authorities that "her" violin was of no particular interest. Gosman put the violin to good use: Three years after his arrival here, he became an artist in residence at the University of Missouri.

The orchestra's Alice Tully Hall concert will, of course, include "approved" Russian music, including Shostakovich's *Sinfonietta* ("his musical autobiography," says Gosman). But what Gosman finds most exciting about his new life is the opportunity to present a program that would be unheard of in the Soviet Union. In this case, it's music by "nonconformist" (in Soviet terms) composer Alfred Schnittke.

In the Soviet Union, Gosman says, "a man like Schnittke does not have an easy life. His work is not widely performed, because it has not met with official approval. He is not considered a 'social realist.' " And so, Wednesday's program will feature Schnittke's *Moz-Art à la Haydn*, which ends with each musician blowing out a candle as he leaves the stage.

The extinguishing of the candles is an effect that comes from Haydn's *Farewell Symphony*, and it is one that maestro Gosman remembers well from the last time he performed that work in Leningrad. "Each musician blew out a candle as he finished," he says. "Only when I blew out the last candle, I intended to leave the stage forever in Russia." With a wistful smile, he adds, "Some people in the audience understood."

STANLEY MIESES

Gosman (standing) and members of his orchestra.

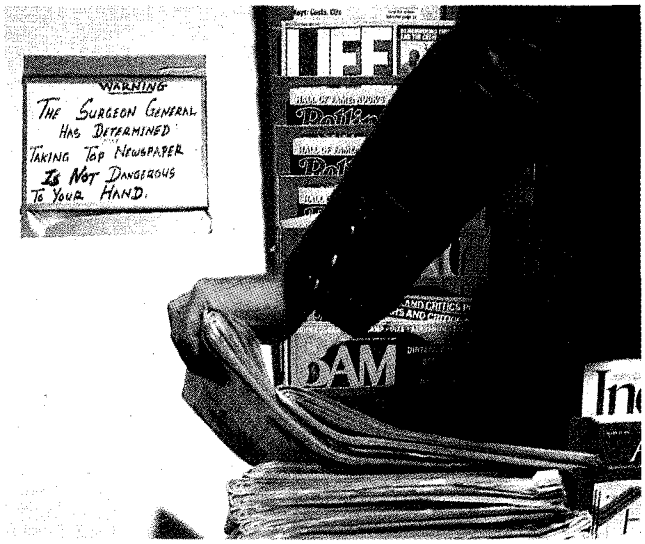
LOCAL HERO

NOT LONG AGO, A FRIEND OF mine was heading up Third Avenue in a taxi when she noticed a disheveled man pawing through a pile of garbage in front of a restaurant. The driver must have noticed him, too, because he slowed down, opened the window, and began to shout.

When the man looked up, the driver tossed him an apple and sped off. Astonished, my friend praised the driver for what he had done. He shrugged, gesturing toward an enormous bag of apples that rested, ready for throwing, on the seat beside him.

My friend admits she gave him a big tip. PEGGY TYRE

STREET SEEN


WARNING
The Surgeon General Has Determined Taking Top Newspaper Is Not Dangerous To Your Hand.

Optimo Cigar Shop, 7 East 14th Street.

Photographs: top, Don Hamerman; bottom, Erica Lansner.

LONDON LETTER

Wigging Out

AFTER THOROUGHLY enjoying being shocked by the Sex Pistols and then Frankie Goes to Hollywood, Britain is lying back and asking for more—from Sigue Sigue (pronounced, for some reason, Zig Zig) Sputnik.

Sigue Sigue Sputnik is now number three on the British charts after only two weeks, and the group's management claims that only the Band Aid record has sold so many copies in such a short time. Like the Pistols and Frankie, Sigue Sigue Sputnik's talent lies more in publicity than in music.

The mastermind of the group is Tony James, who used to play in Generation X with Billy Idol in those far-off days of punk. "Designer sex and gratuitous violence" are, he claims, his main influences. He looks to Hollywood for most of his ideas: "*A Clockwork Orange, Raiders of the Lost Ark, Amadeus* (good film, wigs could've been better), *The Terminator, The Draughtsman's Contract* (great wigs!). I like anything with violence or wigs in it."

When the group was formed two years ago, only James could play an instrument. He chose the other members for their looks. "It's much easier to teach someone to play the drums than to teach them to be thin," he says.

For all the hype, the group looks and sounds rather old-fashioned. Their single, "Love Missile F1-11," produced by Giorgio Moroder, wouldn't have sounded out of place in a discotheque anytime in the last fifteen years. But this doesn't stop them from describing their sound as "like having your head smashed against the wall" or, less sensitively, as "Elvis Presley crashing the space shuttle into the Empire State Building in slow motion."

The hype seems to be paying off. EMI has reportedly signed the group up for £4 million. "We knew we were the greatest group in London before we could play," says James. When they displace Diana Ross's "Chain Reaction" from the number-one spot next week, James will, in a sense, be proved right.

CRAIG BROWN

James (far right) and the rest of Sigue Sigue Sputnik.

GALLOPING CONSUMPTION

Phys Kids

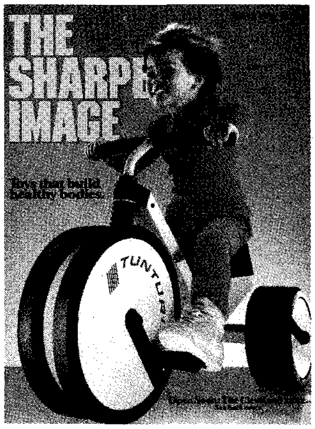
PARENTS OF "COUCH potatoes"—youngsters loath to move far from their TV sets—might like to know about KPVs, the newest buzz in fitness.

KPV stands for Kid-Powered Vehicle, which in simpler times would have meant an ordinary tricycle or wagon. But these aren't simple times, and three KPVs, designed and marketed by Amerec under the Tunturi label, are sleeked-up aerobic-conditioning and workout vehicles with resistance features. The Tuff Trike tricycle, Workout Wagon wagon-rower, and Road Rower rower–race car cost $149 or $175 and are intended for children three and over.

The super-conscientious who want to begin rearing the better baby early on might view these KPVs with the same why-not-the-best philosophy often applied to designer kiddie clothing. But consider the reaction of 38-year-old management consultant Ira Feinberg, after he watched his seven-and-a-half-year-old, Ben, and four-and-a-half-year-old, Emily, try out the Tuff Trike at the Sharper Image store at South Street Seaport's Pier 17.

"The exercise premium over a regular toy isn't worth it," he said. "Why not just insist that your kid pedal uphill on a regular bike?"

JANE FREIMAN



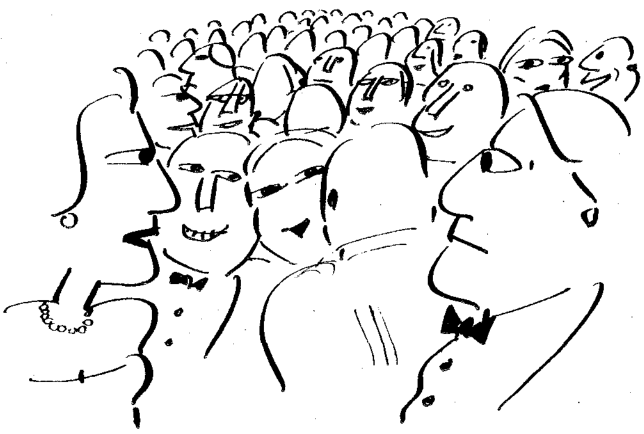
Tunturi's Tuff Trike.

TRUE TALES

THE TWO WOMEN IN THE Chinatown restaurant ignored the derelict who asked them for subway money, but a man at the next table gave him a dollar. The derelict thanked the man, then again asked the women for money. "Leave them alone," said the man. "You've got enough for the subway." "Yeah," said the street person, "but I want to take the Long Island Rail Road instead."

IRENE DARIA

PEN & PENCIL



"Where have you been? There's virtually no one left."

ANTHONY HADEN-GUEST

Photographs: left, Paul Cox; right, ©The Sharper Image.

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RUTH RECOMMENDS

BY RUTH GILBERT

A collection of over 50 hand-painted movie posters from the twenties by Batiste Madalena is on view at the Hirschl & Adler Galleries March 14 through April 19. Movie buffs, are you lucky!

'GUNG HO'

Michael Keaton joins in the morning calisthenics required by the Japanese firm that has taken over an auto factory in a small Pennsylvania town. The film opens March 14 at Loews State and other theaters.

MERCE CUNNINGHAM DANCE COMPANY

Here's Merce, the great man himself, with Megan Walker in a scene from the famous 1979 Roadrunners, *which you can see March 12, 15, and 16 at the City Center.*

'DEAD WRONG'

Above are Michael Wilding (he's Elizabeth Taylor's grown-up son) and Anita Gillette, headed for an Off Broadway evening of romance and mystery. It's previewing now and opens March 12 at the Riverwest Theatre.

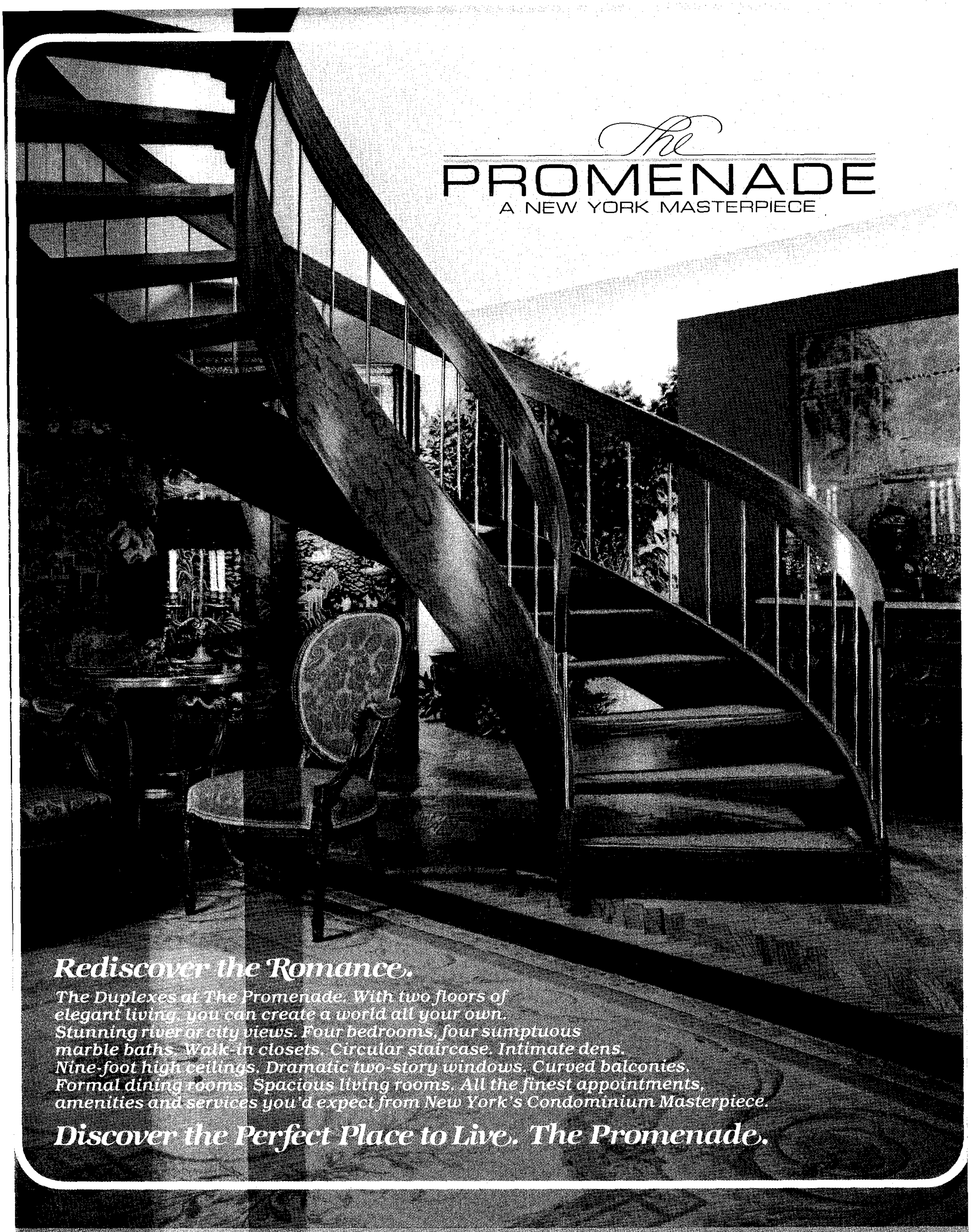
THE BALLROOM

No, it's not exactly who you think it is. It's the great Charles Pierce impersonating the great Bette Davis. He'll be doing takeoffs on legendary leading ladies (Stanwyck, Crawford, Bankhead, et al.) March 11 through 29.

PETER, PAUL AND MARY

The tuneful trio's Broadway debut is a concert of folk music entitled "From Bleecker to Broadway," playing March 18 through 23 at the Minskoff Theatre. Opening night is a benefit for the New York Coalition for the Homeless.

Photographs: top left, Adger W. Cowans; top right, Anita Shevett; center, Terry Stevenson.



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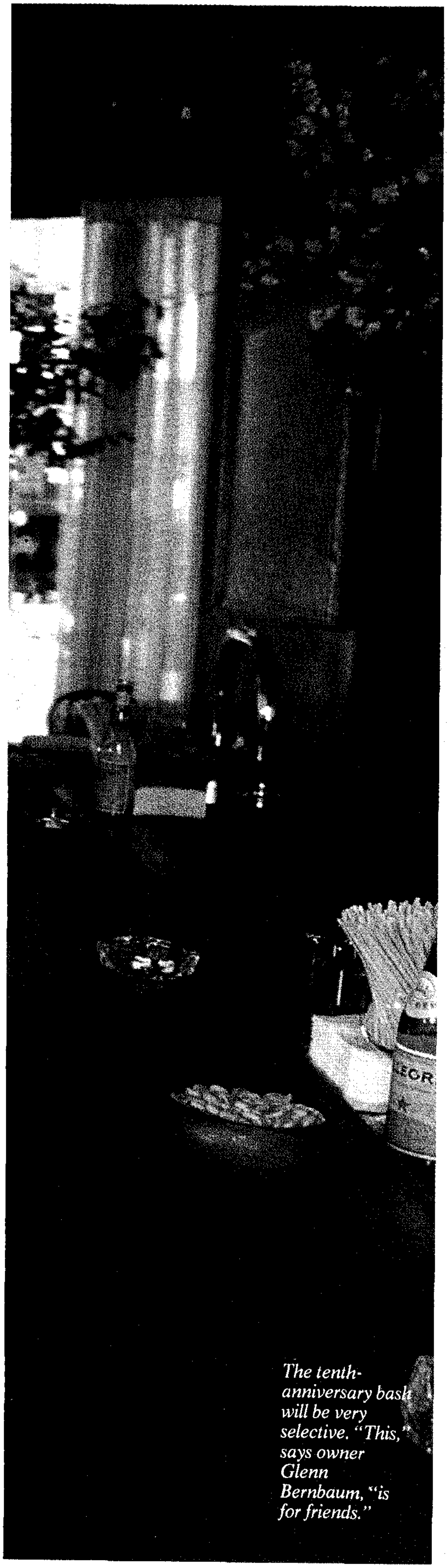


The tenth-anniversary bash will be very selective. "This," says owner Glenn Bernbaum, "is for friends."

NEW YORK

THE Club

MORTIMER'S — THE PLAYPEN OF THE RICH AND FAMOUS

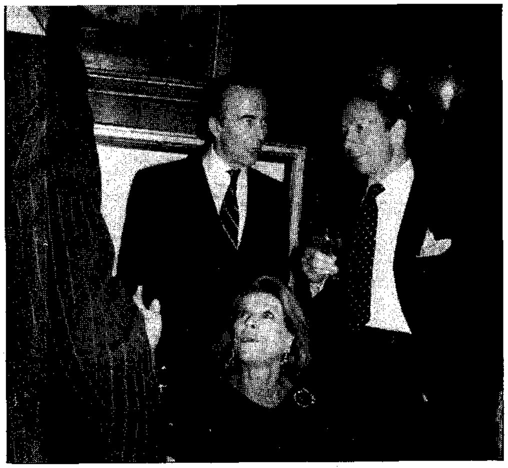
BY JESSE KORNBLUTH

IT'S TEN TO ONE ON SUNDAY, AND HERE THEY COME. Oona O'Neill and Geraldine Chaplin are first. Glenn Bernbaum, Mortimer's owner and ringmaster, gives them the second table along the wall. Nan and Tommy Kempner blow in next. Today, they're giving a luncheon for Valentino and eight of his crew—primo guests. They get table 1B, set so close to the window that passersby wouldn't be surprised to see price tags dangling from Valentino's sleeves.

Andre Oliver arrives with John and Jill Fairchild in tow. They are led into a side room, called Also Mortimer's. In the back of the room is the piano, where, at 11:30 five nights a week, Frank Owens plays standards. Right now, Also Mortimer's looks also-ran, and yet Abe and Casey Ribicoff, the Herb Siegels, and Marietta Tree don't flinch when they are seated here. For this is the bastion of the truly secure.

The van der Kemps enter. Robert Benton gets a table. So does a Pahlevi nephew. Jerome Zipkin strolls in at the peak, a Goulandris on each arm. Fortunately, the Ribicoffs are finished. Zipkin takes their table.

Now every seat is filled with those who would never, even under torture, call this meal brunch. Bernbaum darts from friend to friend, checking in and exchanging the weekend's gossip. This particular weekend, the talk is all about Imelda Marcos, then moving into the terminal stage of her troubles. What will her social calendar look like when her butler quits?



Sam Peabody with Nan and Tommy Kempner

Incognito at John Richardson's "hat" party.

Jacqueline Onassis, Estée Lauder, and assorted notables at the Herreras' lunch for the Rajmata of Jaipur.

THE ULTIMATE SOCIETY CAFÉ HAS PRIVILEGED WIVES, FASHION POWER, DECORATORS, AND THE VERY RICH.

No one can guess. But everyone knows where she'll come for Sunday lunch.

"Glenn, where will you put her?" they all ask.

"Von Bulow's table," he says.

ON DAYS LIKE THIS, THE ONLY WAY YOU CAN TELL that Mortimer's, a public restaurant on Lexington Avenue and 75th Street, is not a private club is to look over at the bar in the half-hour before the room-rockers arrive. The restaurant's 110 seats are mostly empty. The bar is full.

In another restaurant, these men in tweeds and corduroys and these women who give informality a good name would be seated at once. If not, they might buttonhole the maître d' and grouse that a place that doesn't take reservations for fewer than five people is holding open all those tables for four. They rarely do this at Mortimer's. They wait. Like everyone else here, they want to see who's about to enter.

This is a restaurant, you quickly understand, where unpleasantness and the unexpected rarely intrude. In a decade, the owner and his staff have never once seen a stranger stroll up, study the menu in the window, and walk in. Something more than the menu manages to keep the wrong people out.

Who are the right people? There are privileged wives—Nan Kempner and Pat Buckley, foremost—for whom a luncheon appearance *somewhere* is mandatory. There are a handful of men—Zipkin, Kenneth Jay Lane, John Richardson—who can be counted on to deliver the dish of two continents. There is fashion power—Bill Blass, Carolina Herrera, John Fairchild, Geraldine Stutz—taking a breather uptown. There are decorators—Mark Hampton, Mica Ertegun, Chessy Rayner, Lee Radziwill—talking anything but shop. And there are the very rich getting together with artist friends—as when Anne Bass, on her way to the airport, stops by for a three-hour chat with ballerina Heather Watts.

This week, every one of them who is in the country will be at Bernbaum's tenth-anniversary party—the see-and-be-seen convocation of his own Four Hundred (or maybe Five).

All these people know one another. They see each other almost every night at dinners in private homes, at private din-

Photographs: top left, Tony Palmieri/*WWD*; bottom, George Chinsee/*WWD*.

In at MORTIMER'S

Happy Rockefeller

Mary McFadden, Jerzy Kosinski, Nancy Kissinger, Barbara Howar, Henry Kissinger

Princess Margaret with Reinaldo Herrera

Jerome Zipkin and Annette Reed

Pat Buckley with Oscar de la Renta

ners in good restaurants, and at the charity balls for which they are, by turns, sponsors and guests. Party pictures in *Women's Wear Daily* notwithstanding, many of these people do work, even if they do little more than arrange the seating at benefits.

Their social life is an extension of this work. For the Mortimer's crowd is a New York set with a distinct calling. When Princess Margaret or the Rajmata of Jaipur or the art of Liechtenstein comes to town, it is this bunch that forms the nucleus of the obligatory dinner. To those not invited to such swank evenings, getting dolled up, quaffing Mumm's, and trading quips with a royal may not seem like work. To be on this circuit night after night, year after year, is to know better.

These nights out, with their luxe meals, fine wines, and long hours at table, require more stamina than even the most socially dedicated human organism can muster. Life may be a continuous stream of events, but there must be an island in the stream. Ten years ago, that meant Sunday dinner, en masse, at Trader Vic's. Today, it means lunch at Mortimer's.

For while Mortimer's may look like East Side muscle asserting itself in clothes slightly less good than those it would wear to Le Cirque, the place is, to those who love it, the equivalent of the high-school malt shop. Every neighborhood has one—this is merely what the hangout looks like in the world's toniest neighborhood. And if the proprietor moves around the counter and slurps a shake with the captain of the football team, that's further proof of the establishment's inherent informality.

Those who are not of Mortimer's world see only its closed and daunting doors, which preserve the spirit of informality inside. From the beginning, Bernbaum exercised a discretion rarely seen since Proust's time, when Olivier Dabescat was headwaiter at the Ritz. Bernbaum banned the press, let photographers in only when a hostess asked, and never called columnists with hot, overheard items. The restaurant became an extension of his living room, and the guests became friends.

As savvy as he is social, Bernbaum built the restaurant on the truth that people with money are tight. Foreign entrepreneurs like Harry Cipriani jack up the prices, forgetting that the American upper class doesn't like to spend. The Harrys do well, but with climbers, not with the genuine article. Morti-

Photographs: top left and bottom center, Tony Palmieri/*WWD*; top right and bottom right, Robert Kirk/*WWD*.

ADVANCED PLACEMENT: *Bernbaum, who attends to the seating at every lunch, is skilled at playing what Nan Kempner calls "people pool."*

mer's knows better. Paillard of chicken is $10.50, crab cakes are $14.50. Nine of the restaurant's fifteen red wines cost less than $20; all but one of the whites are $16.50 or less.

And the restaurant does not try to make windfall profits on its many private dinners. When hostesses order caviar, Bernbaum charges what he pays; when they ask for rack of lamb, it's $16.50, the regular price. And Bernbaum and his staff will often arrange decorations and flowers without charge. Small wonder then that Mortimer's has been the site of Sybil Harrington's do for Placido Domingo, Annette Reed's fête for John Richardson's sixtieth birthday, and Lally Weymouth's party for Yitzhak Rabin. On those nights when the Reyners, Erteguns, and Ribicoffs are sponsoring a benefit for the library or Cornelia Guest is having her millionth deb dinner, Mortimer's really becomes the three-star club it aspires to be.

IT ISN'T NECESSARY TO BE A FRIEND OF THE OWNER TO GO to Mortimer's—at least at night. Then the bar is filled with young Wall Streeters and overage college types. Most of them aren't waiting for tables—it's fashionable in this crowd to deplore the food here. On nights like this, with a roomful of fresh young faces, Mortimer's is a pleasant, unpretentious bistro. And there's nothing grand about Cafe Mortimer's, a low-pressure place for a quick meal, which Bernbaum operates around the corner on 75th Street. Although Diana Vreeland has proclaimed Mortimer's Society Sandwiches to be "the most important invention since the martini," these take-out delicacies, at $10 a dozen, are made up for anyone who wants them. But dinner, the café, and the take-out service are not emblematic. The real Mortimer's is organized around the eccentricities of the owner, which are fairly straightforward. If you want to come here, you have to love him. And then, too, he has to like you.

This isn't as simple as it sounds. Glenn Bernbaum puts Brahmin topspin on his sentences. For punctuation, he tends to push his ever-slipping glasses up with his second finger. William F. Buckley Jr. manages this with a certain fey charm. When Glenn Bernbaum does it, people who don't know him think he's putting on airs.

He's not. Bernbaum, now 62, grew up in an impressive townhouse in Philadelphia's Rittenhouse Square. His mother was remote and beautiful; his father was a retailer. Bernbaum rarely speaks of them. "I've always had," he says, "an ability to dismiss things I don't want to remember."

In 1943, he left the University of Pennsylvania and joined the Army's psychological-warfare division. When the war ended, he signed on with the Office of the Military Governor in Germany and began to edit a magazine for American government workers. He might have stayed longer, but he published a drawing of American officers sitting at a café, which, his superiors thought, made them look like Nazis. "Well, that's how they act," Bernbaum replied. That was merely the first in a series of unhappy confrontations with employers.

Bernbaum returned to Penn, got his degree in political science, and began working at a Philadelphia ladies store that had his father for a landlord. He became a buyer, then the head of the store; two years later, he moved on to Franklin Simon in New York, where he became general-merchandise manager. A disagreement with management led him to E. J. Korvette's. Another, in 1957, led him to the Custom Shop, where owner Mortimer Levitt hired him as a consultant. Three months later, he became executive vice-president.

At last, Bernbaum had found an employer who understood him. ("Mr. Bernbaum," a maître d' told Levitt years later, "isn't the easiest man to work for." "I know," Levitt replied. "I worked for him for twenty years.") But control of a business didn't provide much of a life. "Glenn would go home, sit on his bed, make more lists, and go to bed early," Zipkin recalls. Still, this home—an East 52nd Street townhouse that Albert Hadley had helped him furnish—was a great consolation. Another was the lunch his cook prepared several times a week for two to eight friends. "He served great food," says Bill Blass. "He was more than proficient—he really understood it."

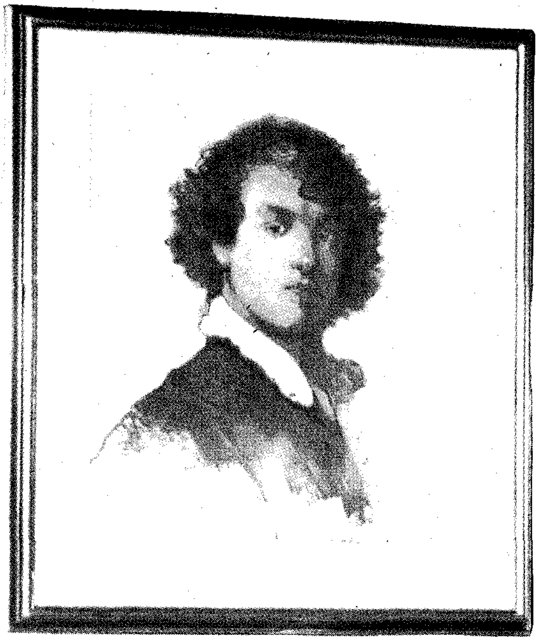
Although Levitt was not a professional retailer and generally

GLORIA VANDERBILT SWEARS BY MORTIMER'S. "GLENN'S ALWAYS WATCHING OVER US, EYES LIKE A LIGHTHOUSE."

allowed Bernbaum to run the business, there was—inevitably—a disagreement. This one was different from earlier spats, for it came after a grateful Levitt had given Bernbaum a 10 percent interest in the Custom Shop.

"I said, 'Look, we're fighting so much now, it was better before,' " Bernbaum says. "And I gave him back the stock." He pauses to make some quick calculations. "That was about a $10-million decision. I haven't regretted it for an instant."

A few years later, and almost two decades since he had first sat beneath the cherished portrait of Winston Churchill in his tiny office at the Custom Shop, Bernbaum made another important decision—to open a restaurant. He found a space that housed a failing jazz bar and signed a lease.



INSPIRATION: *The fictional Mortimer.*

"If I'd told him, 'You can't open a restaurant and keep this job,' that would have put an end to it," Levitt says. "But I felt guilty because he was doing all the work and I was making all the money."

When it came time to name the place, Bernbaum thought about the old-money Mortimer family, and the quietly rich of Tuxedo Park, and the privileged social life to which he aspired. Later, when people asked about the name, he said it was in honor of his last boss.

ONE CLASSIC WAY FOR A restaurateur to become indispensable is to toady to his clients. Bernbaum doesn't do this. "Every time I try to interfere, he'll say, 'Do it *this* way, it'll be *fine,*' " Mica Ertegun recalls. "And it always is." That peremptory streak—and the fact that Mortimer's has become over the years almost the inevitable choice for East Side hostesses—caused Nancy Biddle to ignore Mortimer's some years back. "I wanted to give a dinner for Esmé Hammond," she says. "Mortimer's was just too obvious. So when I cased restaurants, I went there last."

Biddle gave that dinner at Mortimer's. Soon she was a regular. But few were more regular than Casey and Abe Ribicoff while their kitchen was being redone. "For those six months, Mortimer's was my *home,*" Casey says. "*I* was always there. And so, I came to see, was Glenn. Once, he said he was going out. And I had to ask, 'Out? Do you own an overcoat?' "

Gloria Vanderbilt also swears by Mortimer's. She swears by no other restaurant. "I don't go to restaurants," she says, "but Glenn's always watching over us, eyes like a lighthouse."

"We all say the same thing," Nan Kempner remarked as she attacked a Mortimer's chicken salad last week. "Glenn is the solution to the problem."

What problem?

"Any problem. You may not like the solution, but Glenn does solve problems. It can be irritating. He's never wrong."

He was certainly right about the food—straightforward American fare that is, for his bunch, a welcome respite from the rich meals served at private dinners and chic restaurants. "Ten years ago, Mortimer's established a beachhead," says Paula Wolfert, once a Mortimer's food consultant. "Now the world is coming back to him."

The food isn't just a conceptual achievement; it is, in its preparation, an act of friendship. "I've seen him rip an overcooked crab cake off a customer's plate and go into the kitchen and raise hell," says *Town & Country* food critic James Villas. And that's for a customer Villas didn't recognize; for old friends, Mortimer's does more. Vladimir Horowitz, who dines here four nights a week, gets the same waiter every visit. And for years, Diana Vreeland enjoyed chocolate ice cream for dessert, unaware that Mortimer's did not stock it and a waiter had to run down the block to buy some.

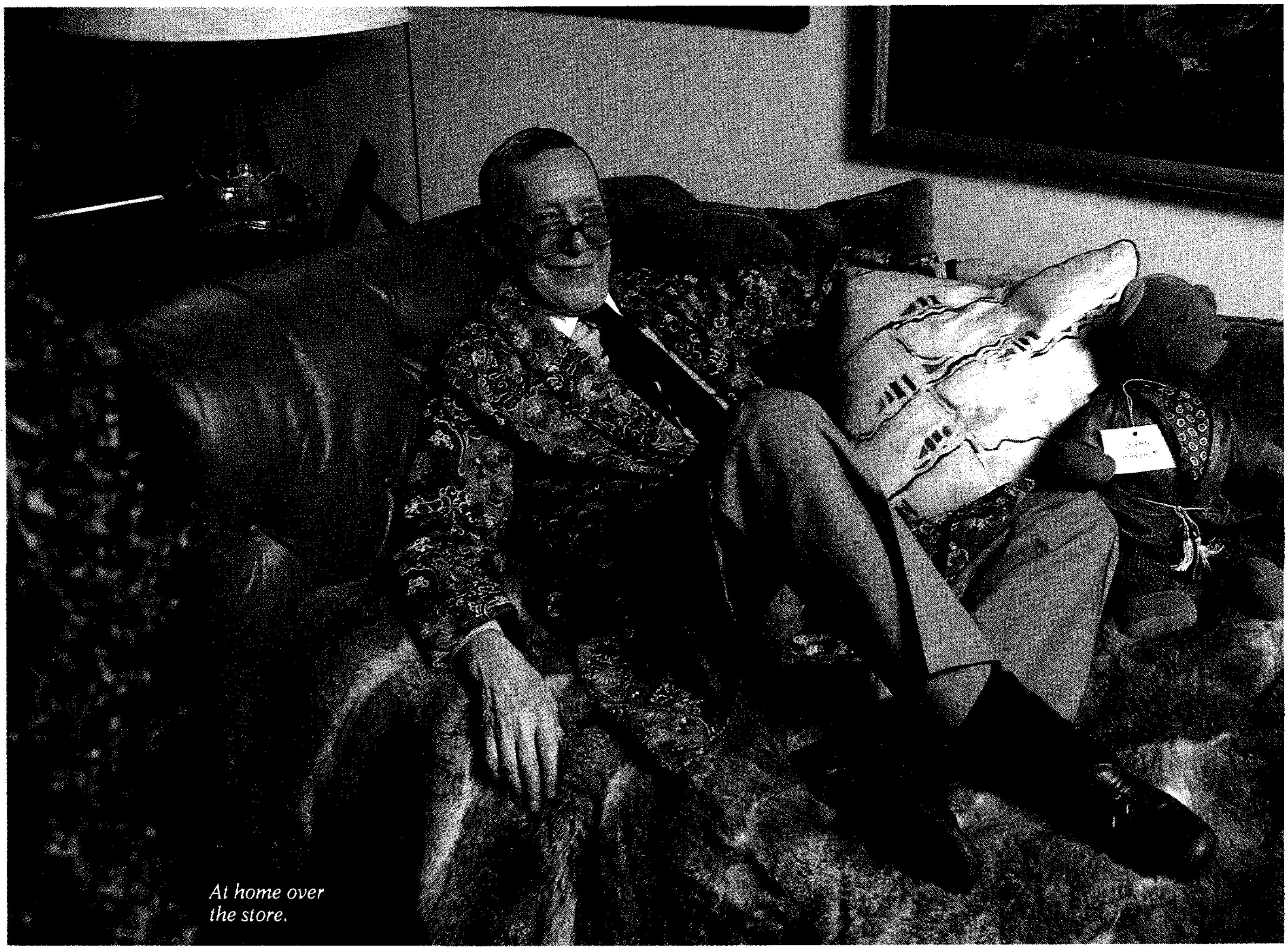
But grinding six spices for the base of the Senegalese soup is less important to Mortimer's success than Bernbaum's skill at playing what Nan Kempner calls "people pool." Mario Fernandez Menocal, an early maître d' who has moved on to Prima Donna, recalls making up the table arrangements for Sunday lunch. "Just before noon, Glenn would shout, 'Mario, the *placement!*' I'd show him the lineup. And he'd remind me that because certain people were having affairs with certain other people, their families shouldn't be seated next to each other. That happened quite a lot."

Other clients, other needs. Once, when Jacqueline and Christina Onassis were not on the best of terms, both arrived for dinner. To have given either woman table 1 would have been to make a political statement. The solution: arrange tables of equal prominence in both windows.

Show-business and sports celebrities do not get this treatment; for one thing, Bernbaum does not know what the initials NFL or MTV stand for. Movie stars do no better. "One reason stars don't come here is because they're intimidated, too," suggests Robert Caravaggi, one of Mortimer's maître d's. "They don't feel they'll get star treatment. And, because Glenn doesn't recognize them, they often don't."

When Claus von Bulow was arrested for the attempted murder of his wife, his culpability became the favorite debate at Mortimer's. "I was in at the launch," von Bulow says. "Before my first trial, Glenn remembered that support and offered, in case I felt it was too hard to appear in public, to have meals sent around." Von Bulow continued his patronage—perhaps, cynics said, so he could get used to having his meals in one place. Von Bulow still comes to lunch, but he is tarnished by his innocence as he never was by presumptive guilt, and he no longer gets as visible a table. On this matter, Bernbaum chooses tact over candor. "I just don't want Claus showcased," he says.

FINDING THE RIGHT TABLE FOR VON BULOW WAS easy. Much harder to negotiate—because it was much more personal—was the fallout from the criminal drama that enveloped Bernbaum himself when the restaurant was just under way and its reputation was most uncertain. The trouble began in 1975, when Bernbaum, who was vacationing in Crete, met Stefanos Zachariadis, the headwaiter of a dockside restaurant in



At home over the store.

A WAITER ARRIVES AND ANNOUNCES MEAT LOAF. "IT'S NOT GENERIC!" BERNBAUM SAYS. "IT'S DESIGNER MEAT LOAF."

which Bernbaum often ate alone. Zachariadis always took good care of him. "I told him, 'Someday I'll have a restaurant, and I'll send for you,' " Bernbaum says. "The next year, I did, and he came as one of the maître d's—with a wife and child who I'd always known about, because I'd met them."

When Mortimer's was successfully launched, Bernbaum decided to express his gratitude by bequeathing it to maître d's Richard Bemish and Zachariadis, chef Michael Ronis, and manager Michael Phillips. He called them together, told them he had changed his will, and explained that the restaurant would not be worth much for a very long time.

One evening a few months later, the police took Zachariadis and Phillips away in handcuffs. Bernbaum found a lawyer and dispatched him to find out why they were being held. At midnight, the lawyer called.

"It's not drugs," he said. "It's conspiracy to murder."

"Murder who?" asked Bernbaum.

"You."

Phillips, who had alerted the police to Zachariadis's plan, was released the following day without being charged. He explained to Bernbaum that Zachariadis had hired some "killers" to accelerate his inheritance. Happily for Bernbaum, the Cretan had hired an undercover police officer.

As far as Bernbaum knew, and cared, the plot was over. But he was very rattled and he needed to talk to a friend. He chose only one, and begged him to keep the scandal secret. That night—a boiling Saturday in mid-July—the restaurant was jammed with people who had somehow heard the news. Everyone was staring at Bernbaum. And Bernbaum, according to those present, "rose above it."

As artfully as he coped with this, he still found that there were aftershocks to be dealt with.

About a year after the plot had been exposed, Taki Theodoracopulos, a customer who'd become a friend, decided to write about Mortimer's. And instead of wasting words on the parties he had attended, the menu, or the clientele, he focused on his countryman's plot. The article, Bernbaum says, was rife with error.

Taki and nine friends returned to Mortimer's for lunch. Bernbaum came right over. "Ah!" he said. "The young man who wrote *that* article."

He paused. Taki waited for a laundry list of his sins.

"You made three mistakes. I'm 56, not 54. You've taken two of the best years of my life from me. You misspelled my name. And I did not sell *polyester* shirts."

Taki was impressed.

"In a nation of social climbers—and especially in New York, where people are constantly climbing and then, like all climbers, complaining when I point out the fact—Glenn couldn't have been sweeter," says Taki. "I was surprised that Glenn was such a gentleman. I mean, that was something an *Englishman* would say."

IN 1977, BECAUSE MORTIMER'S landlord was coming around as though he were a partner, Bernbaum bought the building for $800,000. A few years later, he knocked some walls down on the second floor and built a tasteful loft for himself. Now the restaurant grosses $3 million a year and Bernbaum has the resources to give generous bonuses—like a $28,000 Christmas check to chef Stephen Attoe—to his staff. Gloria Vanderbilt wants him to join her in a quality-food mail-order business.

It could be sunshine-and-roses time at Mortimer's.

It never will be.

"I love being a customer and being Glenn's friend," says Casey Ribicoff. "I'm not so sure I'd love to be on his staff."

Heated staff battles are not uncommon in this business. Bernbaum's perfectionism, however, has established a new level of triviality. He and Attoe will scream over the proper way to cut artichokes. He and assistant chef Tim Wagner will fight about waiters who put too much watercress on salads—not because watercress is expensive but because it doesn't look right in quantity. And woe betide the waiter reciting specials at Bernbaum's table. No sooner has he announced meat loaf than Bernbaum is at his throat. "It's not generic," he corrects. "It's *designer* meat loaf." It is: Bill Blass gave Bernbaum the recipe.

To Bernbaum's credit, his fights are democratic. That is, he does not reserve his disfavor for down-scale unknowns and his employees. He can be, and has been, just as hard on the high and mighty.

Early in the life of Mortimer's, a titled Englishwoman called to make a reservation for lunch. She was, she announced, meeting a friend of Bernbaum's.

"Hold us a table, Bernbaum," she commanded.

Mortimer's doesn't hold tables for friends of friends. And so, although Mortimer's is the preferred Manhattan destination for the English, this Lady found herself listening to some vintage Bernbaum.

"Madam, since you are coming with a friend of mine, I'll give you a table," he said. "But I'm not used to people who address me by their title and my last name."

Thirty minutes later, she called back.

"I think," she said, "I'll be more comfortable elsewhere."

"I think," he said, "you made the right decision."

Sometimes customers fight back. Once, a man called Bernbaum over and announced that his two children didn't like their Twinburgers. He wasn't, he said, going to pay for them.

"I really don't want the culinary reputation of Mortimer's to be decided by four- and six-year-olds," Bernbaum replied. "I'll have to ask you to pay for the Twinburgers."

The man didn't agree. Bernbaum urged him to take his children and leave without paying for anything. The man did. A week later, an inspector from the health department showed up. Every item he asked to look at had appeared on that lunch check. But Bernbaum's former customer did not get his revenge.

"The inspector," says Bernbaum, "was completely satisfied."

Some years ago, Irving "Swifty" Lazar decided to throw a party at Mortimer's. He planned a menu and discussed it with Bernbaum.

"What about dessert?" Bernbaum asked.

"Cookies," Lazar said. "My people don't eat dessert."

"Salad?"

"No, no salad."

Bernbaum thought this was wrong. So did Mary Lazar. She had her husband amend the plan. When he called back, Bernbaum recalls, Lazar wanted salad, cheese, and dessert—and, he said, "I'll give you a dollar more a person."

Bernbaum remembered this conversation in 1984, when the Ribicoffs, Lazars, and Erteguns gave an election-night party. This time, Bernbaum was in charge, so he brought in Marlo to do the flowers.

Marlo produced baskets filled with apples that had flags stuck in them. They were, says Bernbaum, extremely beautiful. But the bill was $6,500—because, moaned Marlo, she had to lacquer the baskets 30 times. Bernbaum never mentioned this bill to the hosts.

"It was my fault," he says.

Such stories delight Mortimer's habitués, who befriend Bernbaum as much for his acerbic distemper as for his deep loyalty. But they may give false hope to the thousands of regular Mortimer's customers who want to believe that their invitations to this week's tenth-birthday party have simply gone astray and are, even now, being messengered over by a sentimental owner.

Dream on. There were to be 400 guests. Now, because Bernbaum knows it only takes one slipup to make the Fates change horses, it's edged up to 500. But, he emphasizes, the list for this bash has very little to do with drumming up future business.

"This is for *friends,*" he says.

AND THE DEFINITION OF FRIENDSHIP IS NOT, FOR Bernbaum and Mortimer's, widening with age and success. In 1983, Anne Slater, Nancy Biddle, Bernbaum, Esmé Hammond, and Kenny Lane banded together to form the Angels, a club-within-a-club that takes its name from the initials of its members. The by-laws are few and are written in invisible ink, and a meeting is held at a member's house every few months, when group portraits are taken. The club, in short, is a joke. Except, perhaps, for Bernbaum, who added a caveat—no new members.

"If we must," he said, "we can each have one guest—but only once in a while."

At a recent meeting, held under Lane's auspices, Bernbaum walked in and found an exotic woman seated on a distant couch.

"Who is that *Indian?*" he asked Anne Slater.

It was the Rajmata of Jaipur.

There's something winsome about snobbery that artless. And indeed, all it took to get Bernbaum beyond it was an identification of the woman in question; once he knew who she was, he was pleased to be in her company. Not merely because she had a title, but because she was more than willing to know him.

Which is, finally, the secret to getting a good table at Mortimer's. Yes, it helps to be attractive. It's definitely not awful to be rich. But if you want to make it here, you've got to smile. You've got to be forgiving. You've got to be patient. And you've got to forget, at all costs, the canard that the customer is always right.

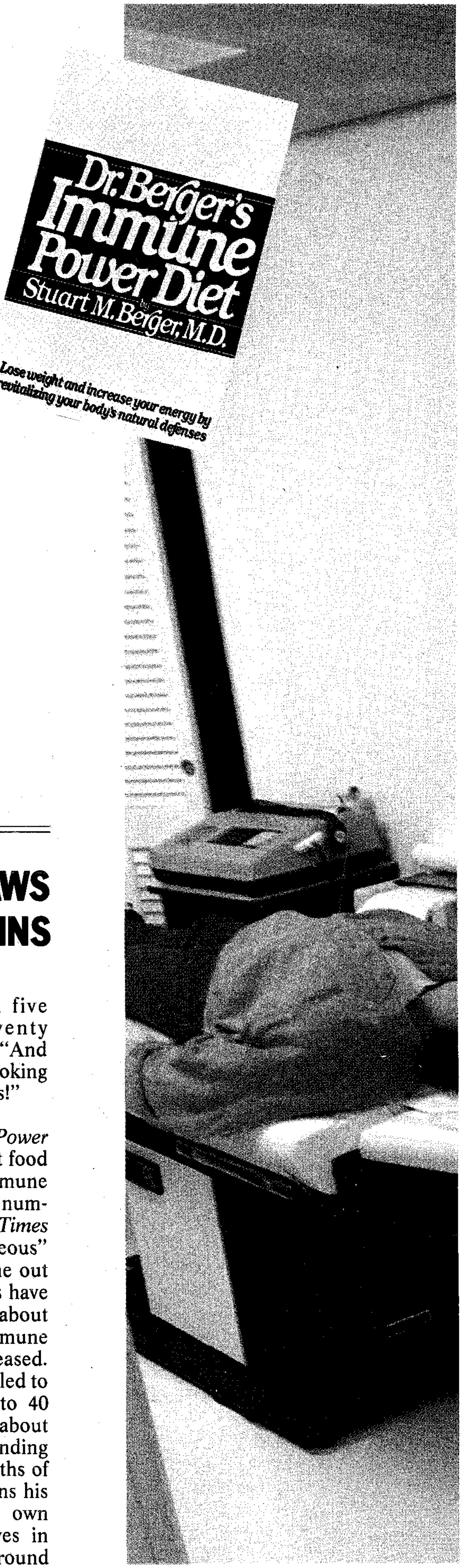
The Rajmata, if she is in town, knows all this instinctively. She will be welcome at the bash. So, for old time's sake, will Claus von Bulow. So will just about everybody ever mentioned in "Suzy." But Imelda Marcos will not be winging in from Hawaii.

"I don't *know* Mrs. Marcos," Bernbaum says.

Yet.

DR. DIET

STUART BERGER'S HOT NEW REGIMEN DRAWS PATIENTS—AND CRITICS · BY ELLEN HOPKINS


Dr. Berger's Immune Power Diet
by
Stuart M. Berger, M.D.
Lose weight and increase your energy by revitalizing your body's natural defenses

EILEEN MITZMAN WAS FEELING sluggish. An attractive, 51-year-old interior designer from Queens, Mitzman wanted to lose some weight—but more than that, she wanted to have more energy. "I'd tried everything, but nothing worked," she says. "I'd lose on Weight Watchers, but I'd gain it right back as soon as I was off the diet." Then Mitzman discovered Dr. Stuart M. Berger.

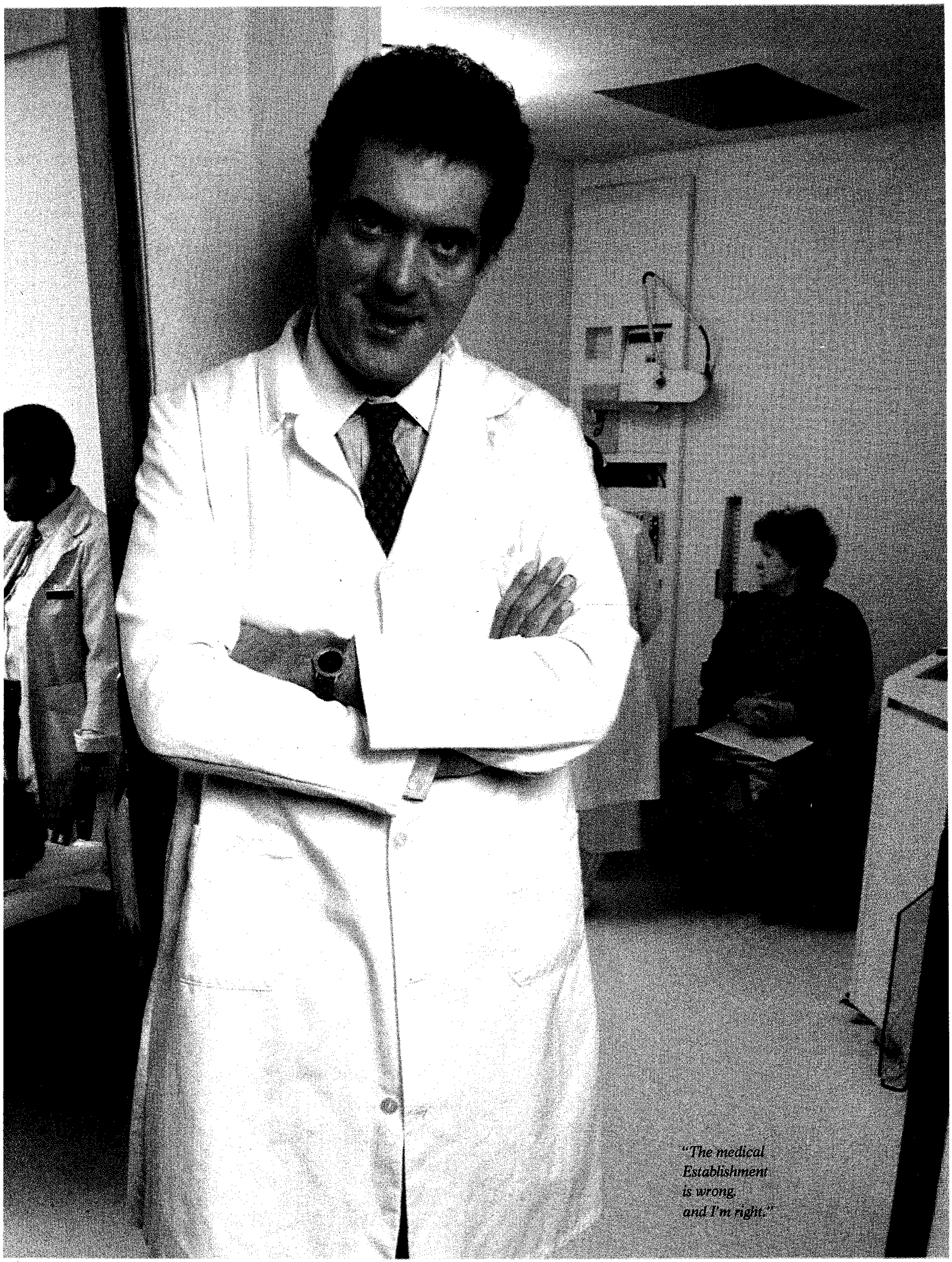
Berger's staff gave her a blood test, and the doctor broke the news. Her problem was food allergies. "I was shocked when Dr. Berger told me the foods I was allergic to," Mitzman says. "Wheat, dairy products, eggs, oregano, broccoli, apples, raisins, grapes, cabbage, peas, carrots, mandarin oranges—but, strangely, *not* the other kind."

Berger put Mitzman on a strict regimen. Breakfast and lunch each consisted of a tablespoon of oat-fiber supplement in a glass of freshly squeezed fruit juice. Dinner was broiled chicken or fish, with two servings of vegetables. In five months, Mitzman has lost twenty pounds. "It's like magic," she says. "And even more important than my looking good is the fact that I *feel* fabulous!"

So, these days, does Dr. Berger.

His book, *Dr. Berger's Immune Power Diet,* which explains his theory that food allergies can damage the body's immune system, spent sixteen weeks in the number-one spot on the New York *Times* "Advice, How-to and Miscellaneous" best-seller list. Since the book came out last May, more than 350,000 copies have been printed in hard cover, and it's about to come out in paperback. An "Immune Power" video has already been released.

Berger's private practice has swelled to the point where he will see up to 40 patients a day; altogether, he had about 5,000 patients last year, many spending thousands of dollars for a few months of treatment. What's more, Berger runs his own laboratory, and he sells his own line of food supplements. He lives in a West Side penthouse, drives around



"The medical Establishment is wrong, and I'm right."

Contact Press Images

PHOTOGRAPHED BY LOUIE PSIHOYOS

AT ODDS: *"He may have gone to medical school, but he doesn't know borscht about nutrition," says one food expert. Berger is unfazed by the opposition. He says his critics should talk to his patients.*

town in a Rolls-Royce Silver Shadow, and is a regular guest on talk shows. The immune system has been good to Dr. Berger.

"Helping people get better, it's the ultimate high," says Berger. "It's better than being on the *Times* best-seller list, it's better than being on the *Donahue* show, it's better than the Rolls, it's better than the penthouse duplex."

Not everyone, though, is happy about Dr. Berger's success. The New York State Department of Health has confirmed that it is investigating complaints from patients about Dr. Berger. The department won't elaborate. In addition, the medical community has been highly critical of Berger's activities.

"He's promoting health fraud, which is defined as making claims that are not substantiated by scientific data," says Dr. Victor Herbert, a professor of medicine at Mount Sinai and chairman of its Committee to Strengthen Nutrition.

"Berger may have gone to medical school, but he doesn't know borscht about nutrition," says Bonnie Liebman, director of nutrition at the Center for Science in the Public Interest, a nonprofit consumer-advocacy organization in Washington.

"They're wrong, they're wrong, they're wrong," says Berger of his critics. And many of Berger's patients aren't concerned with the controversy surrounding their unconventional doctor. "To be honest with you, I don't want to find out too much about Dr. Berger," Eileen Mitzman says. "I don't want to delve into his background. It's worked for me and maybe it wouldn't if I knew too much."

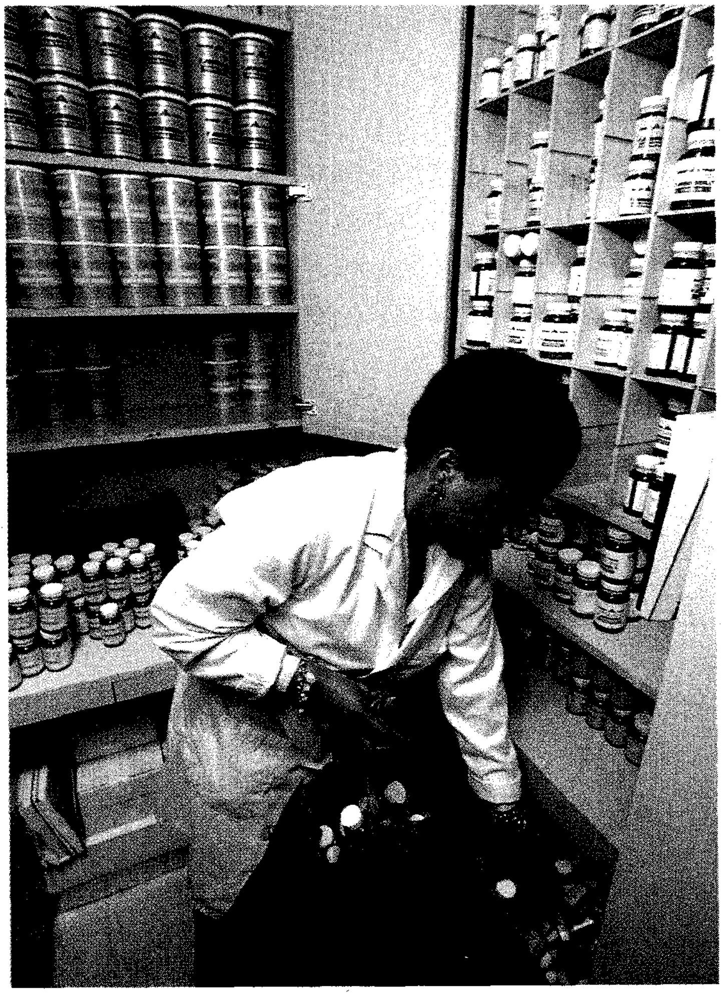
ACTUALLY, A LOT of the doctor's story is familiar by now. For someone who's only 32, Stuart Berger has undergone quite a number of major changes, each more publicized than the last. He has explained many times, in print and on radio and TV, how the fat, lonely boy who grew up above his parents' Brooklyn candy store became the youngest member of his class at Tufts medical school and then dieted down to half his original size—"almost killing myself in the process." He has described his experiences at the Harvard School of Public Health, where, according to ads for his book, he studied nutrition and did research on the psychology of dieting. He came to NYU for a residency in psychiatry but left before completing it because of a stormy dispute with the program's director.

At 27, Berger became a media shrink, appearing regularly on the *Midday* show to discuss topics like the psychological implications of John Lennon's death. He hung out at Rao's with his "good friends" Leonard Bernstein and Irene Papas. In 1982, he co-authored *The Southampton Diet,* which advocated a rather standard weight-loss program and brought countless patients to his Fifth Avenue diet practice. And then came his discovery of the importance of food allergies and the latest incarnation of Stuart Berger—the father of preventive immunology.

"*Everyone* has food allergies or sensitivities," says Berger, an immense man (six feet seven inches) who uses his huge hands to punctuate his conversation. "And paradoxically, people tend to binge on the foods they're allergic to. That's the obesity connection. Once you remove the offending foods, weight loss becomes a lot easier."

The premise of Berger's book (and his practice), however, goes way beyond simple weight loss. He believes that food allergies can cause a whole range of maladies, from insomnia to aggression, from loss of sex drive to bleeding gums.

"The food you savor at lunch may have damaged or killed tens or even hundreds of thousands of immune cells by midafternoon," he solemnly warns in his book. He claims that people who follow his diet will bolster their immune systems, better enabling them to fight off disease. The trick is to identify the allergies. The book describes a rather cumbersome diet, in which the possibly offending foods are removed from the patient's diet one by one. Identifying the allergies becomes a lot simpler, of course, if you consult the doctor himself.


CHECKOUT COUNTER: *Berger sells his own line of supplements.*

BERGER'S OFFICES are on Fifth Avenue near 61st Street, with a semi-private, ground-floor entrance, curving pastel-tinted walls, and islands of pale, laminated furniture. A checkout counter—a curious sight in a doctor's office—is used to display Berger's line of vitamin, mineral, amino-acid, and fiber supplements. A large David Hockney watercolor hangs on one wall. "Lenny Bernstein and I bought that Hockney together," Berger says.

The Fifth Avenue office also includes a laboratory, where—until recently—a staff of about fifteen technicians performed Berger's testing. The lab is now being moved to separate quarters, downtown.

Testing is a large part of Berger's practice. For example, most of his patients were once routinely given cytotoxic tests, which involve taking a vial of the patient's blood and exposing the white blood cells to different food extracts.

"If the white blood cells burst or the platelets clump, that indicates a food sensitivity," says Helena Wong, the head of Berger's laboratory.

The Food and Drug Administration, the National Institute of Allergy and Infectious Diseases, and the American Academy of Allergy and Immunology all insist that cytotoxic testing is worthless in detecting food allergies.

Berger is, well, immune to such opposition. "We're phasing out the cyto anyway, it's a non-issue," he says. "In the old days, people would come here and they'd have a cytotoxic test. Now we start with a battery of very traditional, very accepted testing."

When were the old days?

"Last week," he says with a grin. "The FDA stand had no effect on my decision whatsoever," he adds. "I just think it's fairer not to put everyone through a test that insurance companies probably won't reimburse you for. But I still stand by the cyto. There's something morally troublesome about putting 10,000 patients of yours through a test, and then all of a sudden you say it's worthless just because the FDA questions it."

Once a patient's allergies have been detected, members of Berger's staff help design a special diet to work around the problems. "I truly believe in food sensitivities," says staff nutritionist Linda Izzo. "I know from the relief I see around me. Even me—I always had cereal before going to bed each night, and I could never wake up in the morning. It wasn't till I came here that I realized it was because I was *allergic* to the cereal. Now look at me—it's 9 A.M. and I'm wide-awake!"

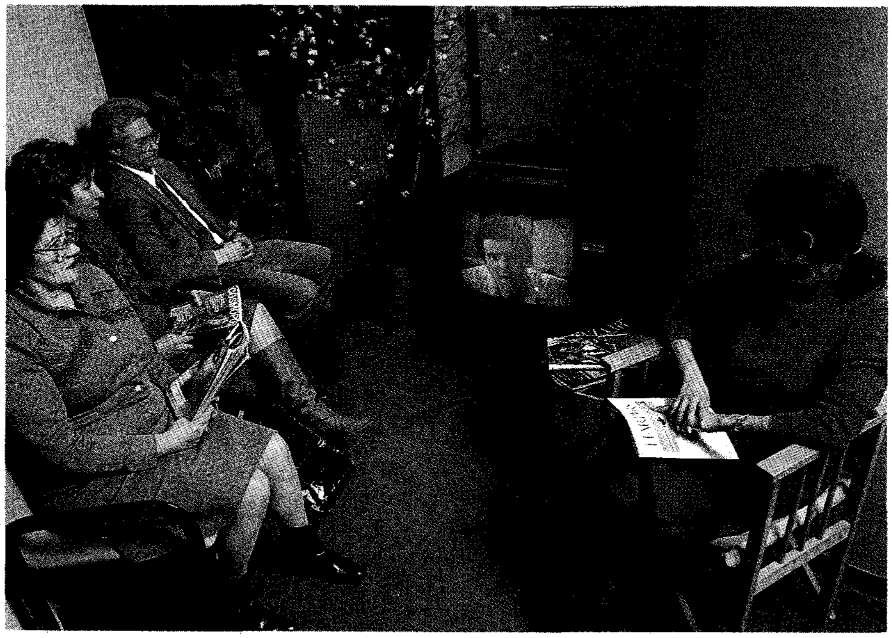
One of the cornerstones of Berger's theory is food rotation. "By constantly eating the same foods, we develop allergies to them," Izzo explains. To prevent this, Berger's patients eliminate problem foods and rotate all other foods on a four-day basis. "That means if you have chicken on Monday, you shouldn't eat it again until Friday," Izzo says.

People go to Dr. Berger for an astonishing variety of reasons. About 30 percent of his practice is devoted to weight loss. The other patients have ailments that include joint pain, irritable bowel, hyperactivity, learning disorders, anxiety, depression, fatigue, headaches, cancer, and infectious diseases.

Gregg Solomon, 28, went a year ago because he wanted to run a faster marathon. "My times just weren't what I wanted them to be," he says. "My last marathon time was 3:06 and I was disappointed. I wanted to do it in 2:59.

"By the second week on the diet, I wasn't so out of breath running. At first, I thought, Naw, this is psychosomatic—you've spent so much money, you *have* to feel better. Because going to Stuart does involve a lot of money. But my philosophy has always been, you get what you pay for. And I really think my running has improved."

Solomon, a garment-center executive, missed the chance to test his improvement in last October's New York marathon because he was too busy at the office to compete. "But I plan to run this year, and if I'm not in under three hours, I figure Stuart owes me a lot of money!"



MEDIA MAN: *His video plays in his office waiting room.*

Berger has no figures on his success rate. "It's not like I'm *supposed* to do numbers," he explains. "There aren't any practices per se that do numbers. But we have a very high success rate with weight loss. *Staggeringly* high with headaches. We do great with irritable bowel. Really great with mood alterations."

And what does "great" mean?

"People get better," he says.

A number of his patients agree. Sheila Ehrlich, a 57-year-old Teaneck housewife, had lived with bouts of depression for years. Recently, she had begun to overeat compulsively. And she was concerned about her husband, Bob, who was complaining about feeling old, even though he was only 59.

"There was a damper on the whole family," she says. Then Ehrlich saw Berger on the *Donahue* show. "It was like dawn breaking," she says. "For years I'd been thinking all three of us—my husband; Heather, my daughter; and myself—suffered from food allergies."

For her thirty-fifth wedding anniversary, Ehrlich asked her husband to take the family to Dr. Berger. Eight months later, Ehrlich reports, "Bob lost 30 pounds, Heather's tongue doesn't swell up anymore, and I lost 27 pounds." Slowly, her mood has begun to improve, too.

"I have my ups and downs," she admits, "but the important thing is I now know who to call if I'm not feeling well. I was under stress recently, and Dr. Berger did a test and discovered I'd developed *new* allergies. So I've changed my diet again, and it's helped. To us, it's a mystery, but Dr. Berger knows just what to do."

Ehrlich tries to follow Berger's instructions to the letter. "We must rotate the foods. If I don't rotate, I feel it right away," she says. "If you love yourself, you'll take care of yourself. And you'll rotate.

"By the way," she adds, "I've heard about all this criticism of Dr. Berger, and I just think it's a shame. It's so unfair. Dr. Berger's made my life so beautiful; he's made it like my husband and I just met and fell in love. I bless him."

Not all the people who have been to Berger are quite so pleased with the doctor. I spoke to several former patients who were critical of Berger and his methods, though none of them would allow their names to be used.

"Everything that *could* be wrong with me he told me *was* wrong with me," says one former patient, who went to Berger to lose weight. "He told me they should have already raised the tombstone for me. And that crazy diet of his—according to him, there was just about nothing left I could eat. He did nothing for me

BROOKLYN ROOTS: *"Part of his drive is the drive to be a celebrity, not just a successful doctor," explains Scott Meredith, Berger's literary agent. "He's like anybody who grew up fat and unpopular."*

except make me hysterical and get $2,000 of my money."

Berger says he has no recollection of this patient. "It's totally inconsistent with me and my personality" to use scare tactics, he adds.

THE STRONGEST CRITICISMS of Dr. Berger, however, have come from his fellow doctors and other health professionals. "You see this all the time," says Dr. William Bennett, editor of the *Harvard Medical School Health Letter.* "America has had one dietary messiah after another since the 1830s. If you muck around with a person's diet, it's very likely that they'll feel terrific for a while. There's a very powerful ritual effect."

Nutritionists point out that there's a good reason for the weight-loss success of people on Berger's regimen: Who *isn't* going to lose weight when breakfast and lunch are only fiber-supplemented fruit juice and dinner is lean meat and vegetables? Bonnie Liebman of the Center for Science in the Public Interest says the immune-power diet averages 950 calories a day, with some days as low as 740.

Berger agrees that calories are the key to weight loss, but, he says, "the reason [people] are able to *stick* to this diet is because the foods they are sensitive to, the foods they would binge on, have been removed."

"People binge on the foods they *like,* that's all," says Judith Stern, a nutritionist at the University of California at Davis. Dr. Xavier Pi-Sunyer, director of endocrinology at St. Luke's–Roosevelt Hospital, adds, "I know of no evidence whatsoever that people binge on foods that they're allergic to."

"He's wrong—what can I say?—he's wrong," says Berger. "He has only to come talk to my patients and he'd find he's wrong."

Several respected allergists with whom I spoke also questioned Berger's theories about the extensiveness of allergies and the ailments they can cause. Dr. Donald McKaba, a professor of medicine at New York Hospital–Cornell Medical Center, says that at most, 20 percent of the population has allergies, and only a very small number of those are related to food. "Why not say cancer of the toenail is due to an allergic reaction to a strawberry?" he asks.

"That's an incredibly conservative position," says Berger. "I believe virtually *everyone* suffers from food sensitivities."

Liebman thinks Berger's diet is actually "reasonably well balanced." What she objects to are the massive doses of supplements Berger advocates. "All of his levels are way out of whack," she says. "Just as one example, he recommends 500 milligrams of thiamine; 1.5 is the U.S. RDA."

"If I am wrong about the thiamine, the worst you'd end up with is expensive urine," argues Berger.

In Berger's book, a series of questionnaires are used to determine what sort of immunological shape the reader is in. The immune quotient, or "I.Q.," as Berger calls it, is then used to determine the ideal doses of supplements.

"He lumps questions together in the strangest way," Liebman says. "On the same questionnaire, he asks how many prescription medicines you take—as though all were equal—how many cigarettes you smoke, and how regular your bowel movements are."

"It's a crude and rough way to tell what kind of shape your immune system is in," admits Berger. "But this is just the *beginning* of a very important idea. Talmudically, it is absurd that *all* people should take the same levels of vitamins."

"Berger's 'I.Q.' tests are one notch below horoscopes scientifically," Liebman says. "But millions of people love horoscopes, and I think it's for the same reason people love Berger—his diet seems tailor-made just for you."

To substantiate his work, Berger relies heavily on the results he's achieved with his patients. But this so-called clinical evidence is lightly regarded by many doctors.

"Everyone else in the medical community is subjected to the rigors of controlled trials," says Dr. Jordan Fink of the American Academy of Allergy and Immunology. "To say, 'In my clinical experience,' is not enough."

Judith Stern thinks Berger's patients get better because their attention is diverted by their complex diets. "They become so obsessed, they forget about their other problems," she says. "There's certainly no *nutritional* sense in counting the days between drumsticks."

Some skeptics think Berger's success stories are just a result of the placebo effect—with any group of patients, up to 40 percent will get better simply because they *think* they are being helped. "Berger has to prove, scientifically, that his results are better than the placebo effect," says immunologist Dr. Dean Metcalfe, senior investigator at the National Institute of Allergy and Infectious Diseases in Bethesda. "I doubt he can."

GIVEN THE OUTSPOKENNESS of the medical opposition to Berger, it's surprising to find doctors who support his work. Several respected health professionals, however, recommend Berger to their patients.

Dr. Hillel Tobias, a gastroenterologist at NYU Medical Center, sometimes refers patients who have not responded to conventional therapies. "I tell them that this is a doctor engaged in controversial work but that we've had some people who have felt better after having their diet manipulated," Tobias says.

"Do you only refer your patients to treatments that you know for a fact work?" asks Andrew Elmore, a behavioral psychologist affiliated with Mount Sinai's headache clinic. Elmore refers between 10 and 20 percent of his headache patients to Berger when biofeedback doesn't work.

"Saying that Berger's success is due to a placebo effect sounds so negative," Elmore says. "The placebo effect is probably the most elegant way of the body healing itself. I don't have an unbiased perspective, of course. After all, my profession revolves around talking someone into feeling better."

A colleague of Elmore's, Dr. David Coddon, director of Mount Sinai's headache clinic, is also a Berger advocate. He has referred approximately 75 headache sufferers to Berger in the past year.

"Of course, they don't all benefit from his diet," he says. "But I believe in his work. Doctors have terrible jealousies, you know. If you've got a treatment that works, I think you should use it rather than wait ten years for the data to come. Use common sense—we're not talking chemotherapy here. Rather than crucify Dr. Berger for what he's doing, let's take a look at it. After all, he's got the medical and nutritional background."

But even that background has been challenged. Dr. Fred Stare, who was chairman of the nutrition department at the Harvard School of Public Health when Berger was attending, disputes some of Berger's claims about his nutritional training. "While it is true that Berger was a student here, he did not take a single course in nutrition and he did no research on the psychology of dieting," Stare says. "I am greatly offended and embarrassed that he is using the good name of Harvard as part of his sales pitch."

"I don't recall which courses I took for

AT HOME IN THE PENTHOUSE: *"Helping people get better, it's the ultimate high."*

credit and which I didn't," says Berger. And he admits, despite claims made on the book jacket and in newspaper ads, that he did no research at Harvard. "The publisher took a liberty that I missed," he says.

Jean Mayer, president of Tufts University and a well-known nutritionist, had harsh words for Berger in a review of *Immune Power Diet* in the *Wall Street Journal* last fall. "It is my hope that no future graduate of the Tufts medical school will exhibit as little knowledge of nutrition as does Dr. Berger in this book," Mayer wrote.

"Jean Mayer belongs to an antiquated and medieval school of tradition in nutrition," responds Berger.

THE SUCCESS OF BERGER'S books and practice have taken him far from his Brooklyn roots. He lives alone in a sleekly modern duplex populated by a profusion of Biedermeier furniture and original art, including pieces by Louise Nevelson, Hans Hartung, and Jules Olitski.

"The amazing drama of it!" says Scott Meredith, Berger's agent. "That this fat, repressed boy who lived above a candy store in Brooklyn should turn into this enormously successful, *relatively* slim young man!"

At least one person is surprised at the way things have turned out. "Never—I never thought Stuart would be a doctor," says Rachel Berger, Stuart's mother. "In fact, when he was about fourteen, his father and I came into the store when Stuart didn't know we were there, and there he was, imitating us. I said, 'This kid has the potential to be an actor. When Stuart comes into a room, it's like an electric light goes on.' Then one day his father told him, 'Be a doctor and you can do anything you want.' "

"Part of his drive is the drive to be a celebrity, not just a successful doctor," explains Meredith. "He's like anybody who grew up fat and unpopular. There's an overwhelming desire to be recognized in restaurants, to get the best table. And you should see him with his Rolls. I've seen Stuart actually fondle that car. As a psychiatrist, he should be aware of what that means."

Berger makes no apology for his wealth. "Yes, I *am* a millionaire," he says. "But I'm not really into materialism."

"Expensive champagne is one of my only indulgences," he says while ordering Dom Pérignon at Shun Lee West. "D.P. is fine," he tells the waiter.

Scanning the menu, he adds, "The Peking duck is excellent." When I tell him that duck doesn't agree with me, he says, "You probably have a sensitivity to it," and then laughs noisily. "It's disgusting," he adds. "In terms of nutritional worth, it's an abomination. They have the finest Peking duck in New York though." He orders a simple shrimp dish instead.

Berger is a lucky man: His only food sensitivities are to broccoli and dairy products.

Another kind of sensitivity does afflict him, though. "Every time I sit down to start something new," he confesses, "I think to myself that I've gotten away with murder, that this whole thing's a fraud, put your hands up, tell them who you really are." He thoughtfully munches a jumbo shrimp. "It's totally bulls---," he adds. "Look, they're wrong. The medical Establishment is wrong, and I'm right."

ONE OF THE MOST CONTROVERSIAL areas of Berger's work involves the role of preventive immunology in treating cancer patients. "I firmly believe that nutrition can have a very important role in extending someone's life after cancer," Berger says. "We have seen the

THE BILL: *Visiting Berger can be rather expensive. It cost Eileen Mitzman almost $3,000 to lose twenty pounds, and she still has to buy food supplements. "But what price good health?" she asks.*

immune systems of people with cancer improve with the diet."

Some critics have seen in that word—"immune"—a hint of opportunism, given the anxiety today over acquired immune deficiency syndrome, or AIDS. "Now that we've taken care of our cholesterol levels, our blood pressure, and our muscle tone, he's saying it's time to improve our immune cells," says Dr. Bennett. "Berger's book is responding to the fear of the moment."

"I resent that enormously," says Berger. "And he's wrong. The book's immune-power focus was put to bed a year before AIDS became a front-page issue. And the word 'AIDS' was not once used in the book."

Some of Berger's patients, however, are gay men who are healthy and want to stay that way. He also treats a number of people with AIDS-Related-Complex (ARC), a disease that sometimes develops into AIDS. Screening for AIDS antibodies was recently added to the long list of tests Berger's lab performs.

What can he realistically do for these people? "It's a hot, hot, hot controversy," says Berger. "I think I can do a lot."

I spoke to one Berger patient who's had ARC for about a year. The patient, who asked that his name not be used, has his own doctor but decided to consult Berger last summer. "One of the reasons you go to Berger is if you're desperate," the patient says.

Berger told the ARC patient that he had a candida infection, which was the chief reason he was feeling so terrible. Berger's theory is that the candida feeds on sugar produced by carbohydrates, causing symptoms as diverse as fatigue and flatulence. "One of the real killers in ARC is candida," Berger says.

Dr. Jerome Groopman, head of oncology at New England Deaconess Hospital and a leading AIDS and ARC researcher, disagrees. "ARC patients do get candida," he says, "but it's not very serious." The reason people with ARC feel lousy, he says, is because of the AIDS virus.

"I can only say that we've seen patients feel a helluva lot better when their candida is treated," says Berger.

Berger put the ARC patient on a high-protein, low-carbohydrate diet to combat the infection. "The diet was horrendous," the patient says. "When you're feeling terrible, the last thing you want to do is deny yourself all the foods you love. And there isn't much incentive when no matter *what* you do, you don't feel any better."

Groopman finds the idea of treating candida with diet absurd: "You don't want to restrict an ARC patient's carbs—remember high-school nutrition?"

"We've seen good results from the diet," Berger insists. "And I don't put people on it for long."

The patient may not love his diet, but he has no complaints about Berger: "He was very up-front with me. He told me he'd had some success with ARC but that not everybody responded to the treatment. And my lymph nodes *do* seem to be in better shape."

Recently, Berger was giving the patient intravenous megadoses of vitamin C. "I truly believe this can be enormously helpful," Berger says. "We've tested patients' immune systems before and after the [IV vitamin C] drip and seen a marked improvement."

Groopman says he has never seen "a shred of evidence" to support the drip.

"At least I'm doing something rather than nothing," Berger argues.

"You say to yourself, I want to trust this man," says the ARC patient. He laughs. "I don't have many people left to trust."

VISITING DR. BERGER CAN BE expensive. The ARC patient, for example, has spent about $2,500 in the last six months for Berger's care. It cost Eileen Mitzman almost $3,000 to lose her twenty pounds. "But what price good health?" she asks. Mitzman admits to some surprise at the cost of the supplements Berger has prescribed and that she continues to buy at his office. (Berger thinks most patients will have to stay on his diet regimen—albeit with modifications—for life.) "A can of that oat flour costs $25, and it only lasts about a week," she says. "And fourteen vitamins a day I'm taking—some of them cost as much as $25 a bottle. It's a wow before you get out of there."

"Sometimes my treatment can get expensive," Berger admits. "Partly it depends on how good their insurance coverage is." Insurance coverage has been a problem for some Berger patients. While the patients whose allergies have previously been diagnosed by traditional allergists have generally been fully covered, others have been reimbursed for only a fraction of their bills.

One elderly woman says she "nearly had a heart attack" when she got her second bill from Berger. "I was expecting the $375 for the allergy testing," she says. "But all he told me that second visit was that he wanted to do some more blood tests. He never told me the tests would cost over $500. I think he should have told me. I dropped over $1,000 in one day on his bills." Medicaid reimbursed her for about $300.

The biggest item on a Berger bill is usually the testing. Some doctors are concerned by the fact that Berger conducts his own testing: Most New York doctors have their testing done by one of the large laboratories—such as SmithKline or MetPath—that service the metropolitan area.

"There's an enormous potential for conflict when a physician is paid for prescribing tests *and* for doing them," Bennett says.

"Having my own lab allows me to maintain the quality of work," says Berger, pointing out that his tests are done "by hand," not machine. "I'd like to know what's so terrible about my wanting to know what's really wrong with my patients?"

Conducting his own tests may be a good way to maintain quality, but it doesn't seem to do much for keeping costs down. A Berger patient was recently charged $90 for a series of tests that SmithKline labs does for $12.

"Berger is someone I would use as an example to my students of how *not* to deal with the public, no matter how lucrative it may be," says Dr. Herbert of Mount Sinai.

"Victor Herbert is teaching nutrition of the fifties," says Berger.

THE DISPUTE IS NOT LIKELY to end soon. Even if the state's Department of Health were to conclude that the complaints about Dr. Berger are justified, a hearing would still have to be held, at which time the Board of Professional Medical Conduct would decide if disciplinary measures were called for. Berger says he has not been notified by the department. He adds that complaints about doctors are "not uncommon."

Meanwhile, Dr. Berger's waiting room is likely to be filled with eager true believers. "Nothing he has prescribed could injure my body or my family's," Sheila Ehrlich says firmly. "And it's certainly a lot better than just sitting at home, letting the world hammer away at you. My friends are wearing space shoes and using canes—they're accepting getting old. I decided to *live* the life." ■

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ECONOMY	DISCOUNT	STANDARD
$ .71	$ .89	$1.18
6pm–7am	1pm–6pm	7am–1pm

JAPAN, AUSTRALIA

ECONOMY	DISCOUNT	STANDARD
$ .95	$1.20	$1.58
3am–2pm	8pm–3am	2pm–8pm

HONG KONG, SINGAPORE

ECONOMY	DISCOUNT	STANDARD
$ .95	$1.20	$1.58
11pm–10am	10am–5pm	5pm–11pm

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TASTERS' CHOICE

SAMPLING THE NEW ZAGAT SURVEY OF FOOD SOURCES

Back in November, *New York* previewed the 1986 *Zagat New York City Restaurant Survey,* based on the culinary experiences of more than 1,500 New Yorkers. Now, turning their attention from eating out to eating in, Nina and Tim Zagat, along with Margot Ernst, have cooked up the *Zagat Survey of New York City Food Sources.* The premier edition, just published ($8.95 at major bookstores), rates some 300 purveyors of take-out edibles and reflects the palates and prejudices of 540 respondents.

Most of them also participate in the *Restaurant Survey,* so they're used to the demands of the Zagats' questionnaire. It asks them to categorize each establishment's prices as inexpensive, moderate, expensive, or very expensive, and to rate its service and the quality and variety of its wares on a scale of 0 to 3 (0 means poor to fair; 1, good; 2, very good; and 3, excellent). These figures are multiplied by ten, tabulated by computer, and rounded off to the nearest whole number—which is why the final ratings range from 0 to 30 instead of 0 to 3.

Here, then, is a taste of those places that were judged to be the top overall, or to offer the best value for the dollar, in ten of the booklet's sixteen categories—which run the gamut from caviar and smoked fish to ice cream. If you want to be part of the next survey, send a stamped, self-addressed, business-size envelope to the Zagat Survey (Food Sources), 55 Central Park West, New York, New York 10023. You will receive a questionnaire early next year and a free copy of the resulting booklet when it comes out. That should be in the fall of 1987, and it will cover not only food but cookbooks, cookware, and cooking classes—in other words, just about everything you'd need for a wonderful meal except the candlelight . . . and the cook.

SPECIALTY SHOPS

TOP OVERALL Q V S C

Balducci's/D 24 25 17 E
424 Avenue of the Americas (9th Street), 673-2600
Monday through Saturday 7 A.M. to 8:30 P.M. and Sundays till 6:30 P.M.

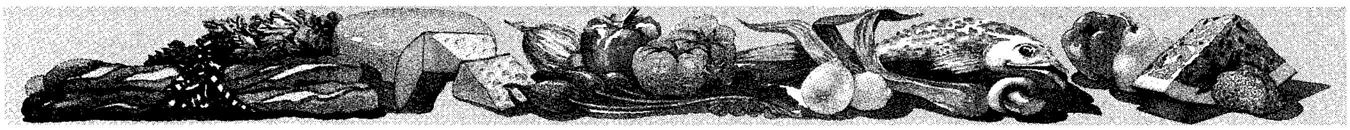
M—One of the best; a "New York landmark" with an Italian accent; offers an encyclopedic selection of the best edibles available anywhere—strong suits are produce ("nothing ever goes out of season here"), fish, meat, pasta, cheese, and packaged goods; reports on Balducci's prepared food are mixed—ranging from "sublime" to "they keep it till it sells"; the service, normally good, falls off at peak hours.

Dean & DeLuca 24 22 18 VE
121 Prince Street (between Wooster and Greene Streets), 431-1691
Monday through Saturday 10 A.M. to 7 P.M. and Sundays till 6 P.M.

U—"The Rolls-Royce of food shops"; it's not cheap but comes close to being flawless; a staggering display of the best and most varied foodstuffs available; at times the "food is so polished it looks unreal"; D&D gets top ratings for its delicatessen items, prepared foods, baked goods, candies, coffees, teas, and produce; it also carries cookware and cookbooks; put this "museum of outstanding edibles" on any tour of New York.

Fairway/X 23 23 13 I
2127 Broadway (between 74th and 75th Streets), 595-1888

ILLUSTRATED BY JACQUI MORGAN



Monday through Friday 8 A.M. to midnight and Saturdays and Sundays till 10 P.M.
U—On the "democratic" West Side, this is the antithesis of E.A.T.'s rare-jewel approach to gourmet food; here you get bargain prices and mountains of fresh fruit, vegetables, herbs, cheeses, breads, coffees, and pastas; weak links are prepared foods and service (indifferent except in the cheese section); quality and value attract crowds; not for the effete or claustrophobic.

Lorenzo and Maria's Kitchen/DX 23 20 22 E
1418 Third Avenue (between 80th and 81st Streets), 794-1080
Monday through Saturday 9 A.M. to 8 P.M.
M—Adored by a devoted following—"best food is here, everything is wonderful"; "very reliable"; "home cooking Italian-style"; offerings include tortellini salads, eggplant stuffed with vegetables, glazed Cornish hens, apple brown Betty, and an array of fine daily specials; L&M threatens to make cooking obsolete in its East Side neighborhood.

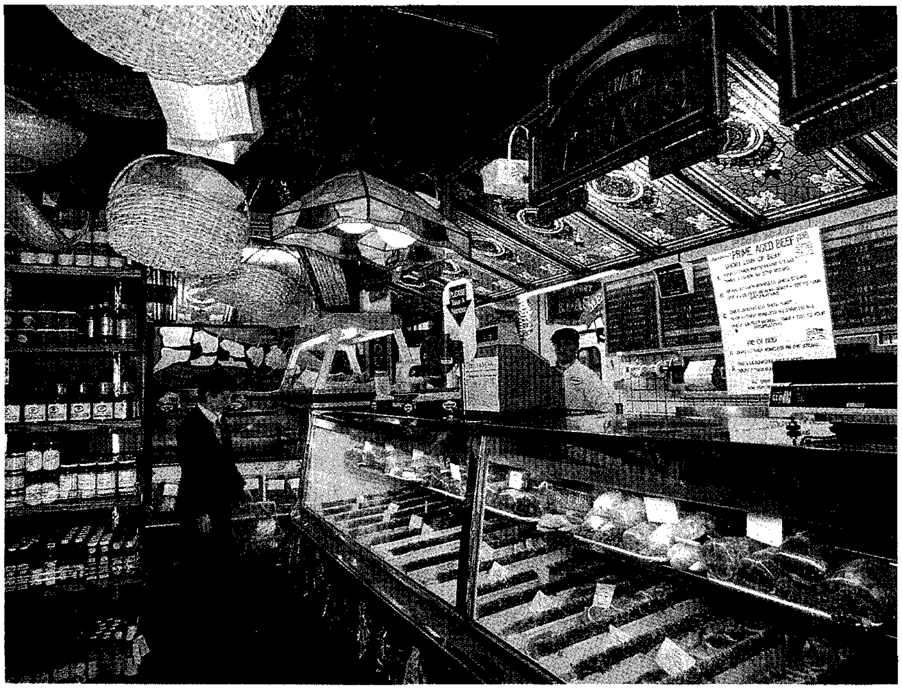
Zabar's 23 25 15 M
2245 Broadway (between 80th and 81st Streets), 787-2000
Monday through Friday 8 A.M. to 7:30 P.M., Saturdays till midnight, and Sundays 9 A.M. to 6 P.M.
M—Zabar's is a culinary Disney World for adults; it has absolutely everything in food and cookware; you could find penguin's milk here—if it doesn't have it, it probably doesn't exist. Zabar's deli is excellent; the prepared foods are myriad and draw myriad reactions; on many items, especially the cookware upstairs, Zabar's has the lowest prices in town; the combination of high quality and low prices inevitably draws crowds; thus, at times this place resembles a madhouse; to avoid the mob, call 787-2002 a day in advance and it will process your order, or go at off-hours; at any other time, it's the best zoo in town—Zabar's should be *de rigueur* for visitors to New York; in many ways, it is New York!

BEST BUYS Q V S C

Fairway (see Top Overall)

International Grocery Store/X - - - I
529 Ninth Avenue (between 39th and 40th Streets), 279-5514
Monday through Saturday 8 A.M. to 6 P.M.
A "Greek bazaar"; this atmospheric shop provides the hard-to-find ingredients for Greek, Middle Eastern, and related cuisines; freshly made cheese, barrels of olives, open bags of grains, rice, spices, nuts, and fruits fight for space in this small but orderly shop; the butcher has baby lamb, goat, and homemade spicy sausages; IGS also makes its own Greek-style pasta; service is polite and prices most reasonable.

Kam Man */X 20 21 8 I
200 Canal Street (between Mulberry and Mott Streets), 571-0330
Every day 9 A.M. to 9 P.M.
U—"A world outside of our own"; "a must in Chinatown"; this Chinese department store has porcelain, jade carvings, tables, cookware, and every ingredient imaginable; the produce department has fresh baby corn, bamboo shoots in ice water, and enough other vegetables to please the most demanding Chinese vegetarian; also on hand are an extensive array of canned and prepared goods, a superb selection of teas, crisp whole chickens, ducks, and barbecued meats; "Kam Man" means golden gate—it is just that.

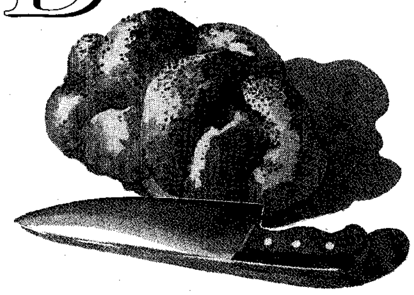


BALDUCCI'S: *"Beautiful meats, a large game and bird selection, and great veal."*

Todaro Brothers/D 21 19 18 M
555 Second Avenue (between 30th and 31st Streets), 532-0633
Monday through Saturday 7:30 A.M. to 8:30 P.M. and Sundays 9 A.M. to 7 P.M.
M—This Italian grocery has remarkable bread, pasta, cheese, antipasti, and meats; salads, however, are unappealing; entrées are generally good, and "their heros are terrific"; while there is room for improvement, you can hardly do better for Italian ingredients at reasonable prices.

Zabar's
(see Top Overall)

BREAD

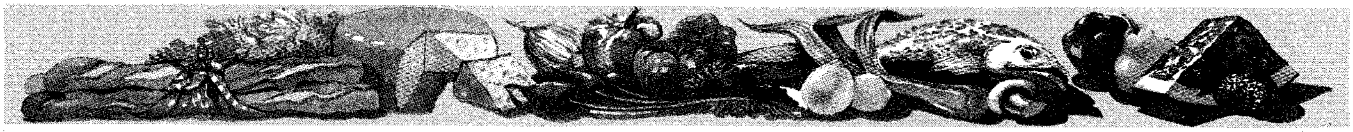


TOP OVERALL Q V S C

D & G Bakery/X 23 14 20 I
45 Spring Street (between Mulberry and Mott Streets), 226-6688
Every day 8 A.M. to 2 P.M.
U—Their brick oven produces some of the best bread in town; it's "inexpensive and delicious"; but almost every gourmet store in town carries D&G's products; if you like this bread, you may wish to go to the source for a real treat.

Dean & DeLuca 23 19 18 VE
121 Prince Street (between Wooster and Greene Streets), 431-1691
Monday through Saturday 10 A.M. to 7 P.M. and Sundays till 6 P.M.

Photographed by Don Hamerman.



U—D&D gets high bakery ratings, despite the fact that it doesn't have an oven; this reflects the fact that it buys the best products of numerous outside bakers; this selectivity produces a "wonderful profusion of breads and desserts"; while some feel it's "precious," most find it "reliably excellent."

Orwasher's Bakery/X — — — M
308 East 78th Street, 288-6569
Monday through Saturday 7 A.M. to 7 P.M.
We overlooked this excellent bakery when we put together our survey questionnaire, but a wave of write-ins set us straight; if you care about breads and rolls, don't miss this atmospheric old-timer; every loaf is kneaded by hand; the raisin pumpernickel, rye, cinnamon-raisin, potato, challah, and black breads are all tops.

Policastro Bread */X 27 15 18 I
261 Second Street (between Park Avenue and Willow Street), Hoboken, New Jersey (201) 963-4281
Every day 6 A.M. to 6:30 P.M.
U—New York City's best baguettes and rolls are made in New Jersey; many gourmet shops and the city's top restaurants carry them; everyone who knows this baker's products raves; once you've tasted Policastro's "excellent, crusty, down-to-earth bread," you'll understand this enthusiasm; this is a real operating bakery; its breads are a bargain at the source and freeze well.

Zito & Sons, Inc./DX 23 12 18 I
259 Bleecker Street (between Sixth and Seventh Avenues), 929-6139
Monday through Saturday 6 A.M. to 6 P.M. and Sundays till 2 P.M.
U—"Love the Italian bread—whole wheat is terrific"; "the best bread—that's all! that's enough"; "Old Blue Eyes flies it in"—not everyone would go to this extent, but most feel that it's at least "worth a trip" to Bleecker Street to get it fresh out of the coal ovens.

BEST BUYS Q V S C

D & G Bakery
(see Top Overall)

Hot & Crusty/DX 16 17 15 I
336 East 86th Street, 988-1116
Every day 7 A.M. to 8 P.M.
1201 Second Avenue (63rd Street), 753-2614
Monday through Thursday 7 A.M. to 7:30 P.M., Fridays till 8 P.M., and Saturdays and Sundays till 6 P.M.
M—"Decent breads, rolls, croissants, and muffins" and "the smell of baking on the premises" produce long lines, but desserts and service may have lapses; one customer questions whether the staff knows the difference between a bagel and a baguette.

Kossar's Bialys/X 25 17 17 I
367 Grand Street (Essex Street), 473-4810
Every day 24 hours
U—If you're looking for good bialys, you'll never find them fresher than at this Grand Street bakery; you'll see the bakers, covered with flour, slapping them together; put this on your next trip to the Lower East Side.

Policastro Bread
(see Top Overall)

Zito & Sons, Inc.
(see Top Overall)

READING THE GUIDE

Quality, variety, and service are each rated on a scale of 0 to 30 in columns marked *Q, V,* and *S:* 0 to 9 means poor to fair; 10 to 19, good to very good; 20 to 25, very good to excellent; and 26 to 30, extraordinary to perfection. The "Cost" column, headed by a *C,* reflects the estimates of each establishment's relative prices: *I* means inexpensive; *M,* moderate; *E,* expensive; and *VE,* very expensive.

After an establishment's name, an asterisk (*) means the number of persons who voted on it is too low to be statistically reliable. *D* means the establishment will deliver. (Most places that deliver do so for free within a ten-block radius or require a specified minimum order or a delivery fee.) *X* means credit cards are not accepted; however, almost all the food sources surveyed offer charge accounts or accept checks.

The days and hours when each establishment is open are listed; nevertheless, it is advisable to check them, especially during summer and holiday seasons.

By way of commentary, the survey attempts to summarize the remarks of the participants. The prefix *U* means comments were uniform; *M* means they were mixed.

If no rating is shown, an establishment is either a popular write-in, an important newcomer, or a little-known spot that was not surveyed adequately. However, in such instances, comments are included and cost is estimated.

CAVIAR

SMOKED FISH

TOP OVERALL Q V S C

Barney Greengrass, Inc./DX 22 20 17 M
541 Amsterdam Avenue (between 86th and 87th Streets), 724-4707
Tuesday through Sunday 8:30 A.M. to 6 P.M.
M—An aura of old New York pervades this store, which some call "sturgeon heaven"; fans recommend its "*gemütlich*" Sunday breakfast; though critics relegate its halcyon days to the distant past, all agree the smoked fish is still very good.

Murray's Sturgeon/DX 25 23 23 E
2429 Broadway (between 89th and 90th Streets), 724-2650
Tuesday through Friday and Sundays 8 A.M. to 7 P.M. and Saturdays till 8 P.M.
U—Unanimous raves—"best smoked fish anywhere"; "best slicers in the business"; "no one else's Nova comes close"; "consistently excellent"; "phone ahead and order will be ready"; even their bagels are some of the best.

Petrossian/D 24 20 21 VE
182 West 58th Street, 245-2217; also at Bloomingdale's
Monday through Thursday 11 A.M. to 8 P.M. and Fridays and Saturdays till 10 P.M.
U—If it's quality you want, quality you will get; it's costly, but "well worth it" for the best Russian caviar and Norwegian smoked salmon available; if you can afford the tab without wincing, you'll find this a "first-class indulgence"; it's also got other luxuries such as foie gras and truffles; it's the most luxurious shop in its field.

Russ & Daughters/DX 22 17 18 I
179 East Houston Street (between Allen and Orchard Streets), 475-4880
Tuesday through Sunday 9 A.M. to 7 P.M.
U—Fine smoked and pickled fish and caviar at bargain prices, but you've got to take into account the cost of the trip to and from the Lower East Side; a treasure

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trove for caviar, salmon, and herring lovers.

Zabar's 22 24 17 I
2245 Broadway (between 80th and 81st Streets), 787-2000
Monday through Friday 8 A.M. to 7:30 P.M., Saturdays till midnight, and Sundays 9 A.M. to 6 P.M.
U—How can you say caviar or smoked salmon is inexpensive? Only on a comparative basis, but when Zabar's is having price wars with Macy's, you'll never buy either item cheaper; the only drawbacks are long lines and an occasional uneven tin of caviar, but they'll take it back if you complain promptly.

BEST BUYS Q V S C

Balducci's/D – – – M
424 Avenue of the Americas (9th Street), 673-2600
Monday through Saturday 7 A.M. to 8:30 P.M. and Sundays till 6:30 P.M.
The best spot for smoked fish and caviar in Greenwich Village; a large variety of high-quality smoked fish; although the counter is often crowded, service is competent and prices competitive.

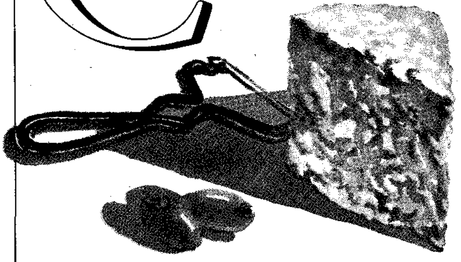
Barney Greengrass, Inc.
(see Top Overall)

Marketplace at Macy's Cellar/D 20 20 16 I
151 West 34th Street (Herald Square), 695-4400
Mondays, Thursdays, and Fridays 9:45 A.M. to 8:30 P.M.; Tuesdays and Wednesdays till 6:30 P.M.; Saturdays till 6 P.M.; and Sundays 10 A.M. to 6 P.M.
M—A great selection of smoked fish and caviar is expertly presented and priced to please; however, quality and service are not consistent; their special sales are hard to beat—except at Zabar's, which is prepared to lose money for the satisfaction of advertising that they've undercut Macy's again.

Russ & Daughters
(see Top Overall)

Zabar's
(see Top Overall)

CHEESE



TOP OVERALL Q V S C

Alleva Dairy/X 24 17 22 I
188 Grand Street (Mulberry Street), 226-7990
Monday through Saturday 8:30 A.M. to 6 P.M. and Sundays till 2 P.M.
U—"Old-time Italian cheese store" with freshly made "exemplary mozzarella," smoked and fresh ricotta, manteche (mozzarella with butter), and a great assortment of Parmesan and other Italian cheeses; it's reasonably priced; stop by next door at Piemonte Ravioli for excellent fresh or dried pasta to complete your Italian meal.

Balducci's/D 24 24 19 E
424 Avenue of the Americas (9th Street), 673-2600
Monday through Saturday 7 A.M. to 8:30 P.M. and Sundays till 6:30 P.M.
U—"Great selection, usually in very good condition"; "if it's available, they've got it!"; cheese is one of Balducci's strengths, and the staff knows its wares and is "generous with tastes."

Ben's Cheese Shop/X 23 17 20 I
181 East Houston Street (between Allen and Orchard Streets), 254-8290
Monday through Friday 8 A.M. to 6 P.M. and Sundays 7:30 A.M. to 6 P.M.
U—This tiny Lower East Side shop got high ratings but features only four things: freshly made butter, cream cheese, cottage cheese, and farmer's cheese ("the greatest in the world") that comes baked or fresh in many flavors; their butter is said to be "sublime"; low prices make it all taste even better.

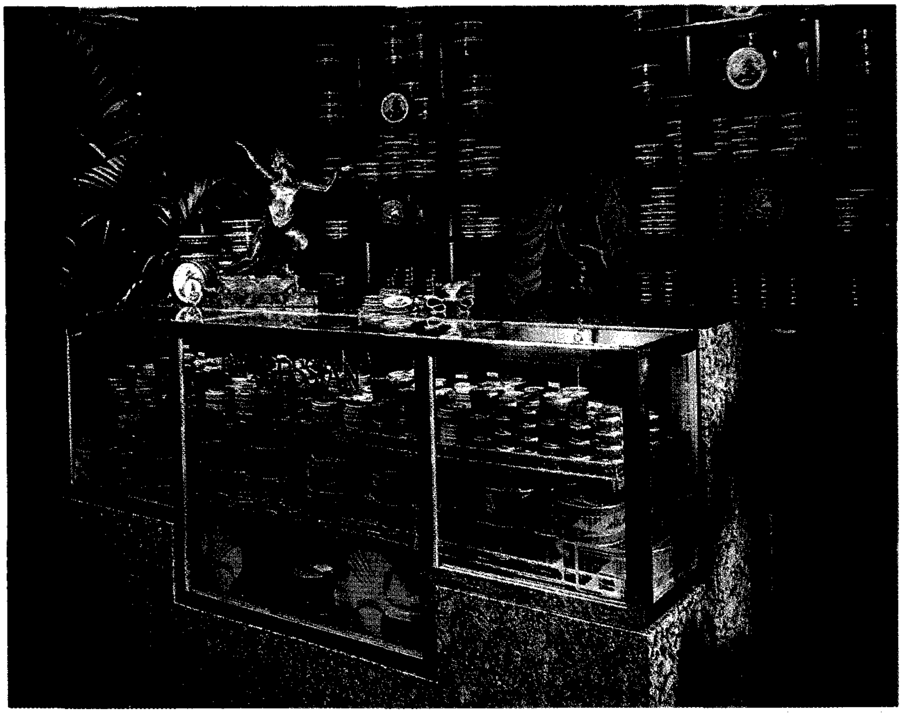
Dean & DeLuca 24 22 19 E
121 Prince Street (between Wooster and Greene Streets), 431-1691
Monday through Saturday 10 A.M. to 7 P.M. and Sundays till 6 P.M.
U—Trendsetters in cheese circles, they "usually have the 'in' cheese of the month"; help is knowledgeable about their "superb selection of high-quality products"; expensive, but "great when you want something rarefied."

Zabar's 24 25 15 I
2245 Broadway (between 80th and 81st Streets), 787-2000
Monday through Friday 8 A.M. to 7:30 P.M., Saturdays till midnight, and Sundays 9 A.M. to 6 P.M.
U—Great selection, quality, and, unfortunately, lines; though almost "legendary," they are "not always quality-conscious," relying on a certain amount of pre-cut and -wrapped cheese; their "setup is awkward" and service often slow, but most people "love Zabar's."

BEST BUYS Q V S C

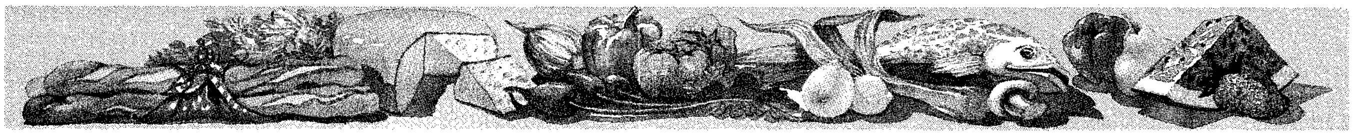
Ben's Cheese Shop
(see Top Overall)

Cheeses of All Nations/D 19 23 16 I
153 Chambers Street (between Greenwich Avenue and West Broadway), 732-0752
Monday through Saturday 8 A.M. to 5:30 P.M.
M—"Granddaddy of them all," this "cheese-lovers' paradise" is "super for sampling"—that is, when your number finally comes up, its selection is encyclopedic, and it makes a large variety of "delicious cheese spreads"; bargains are to



PETROSSIAN: *Luxurious and pricey, with "the best" caviar and smoked salmon around.*

Photograph by Anthony Pettinato.



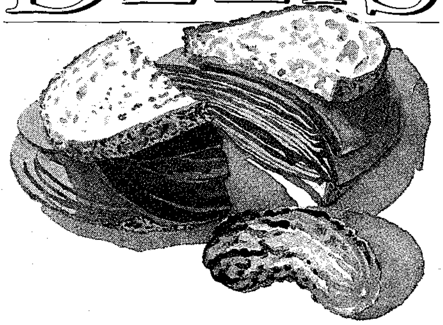
be found, but "buyer beware,"as it sometimes "sells cheese past its prime"; it ships and makes gift assortments.

East Village Cheese Store/X 21 21 19 I
239 East 9th Street, 477-2601
Monday through Friday 9 A.M. to 6:45 P.M. and Saturdays till 5:50 P.M.
U—"Limited variety, but what they have is excellent"; the "unpretentious service, eclectic selection, and very cheap prices" make this a perfect place for the cheese gourmand or party-giver; worth a trip.

Fairway/X 22 22 17 I
2127 Broadway (between 74th and 75th Streets), 595-1888
Monday through Friday 8 A.M. to midnight and Saturdays and Sundays till 10 P.M.
U—One of "the best"; with a "grand variety that's fresh and inexpensive"; more adventurous than Zabar's, but no less crowded; service is good and permits tasting, except at peak hours, when the place is bedlam and little old ladies use their shopping carts like amusement-park bumper cars.

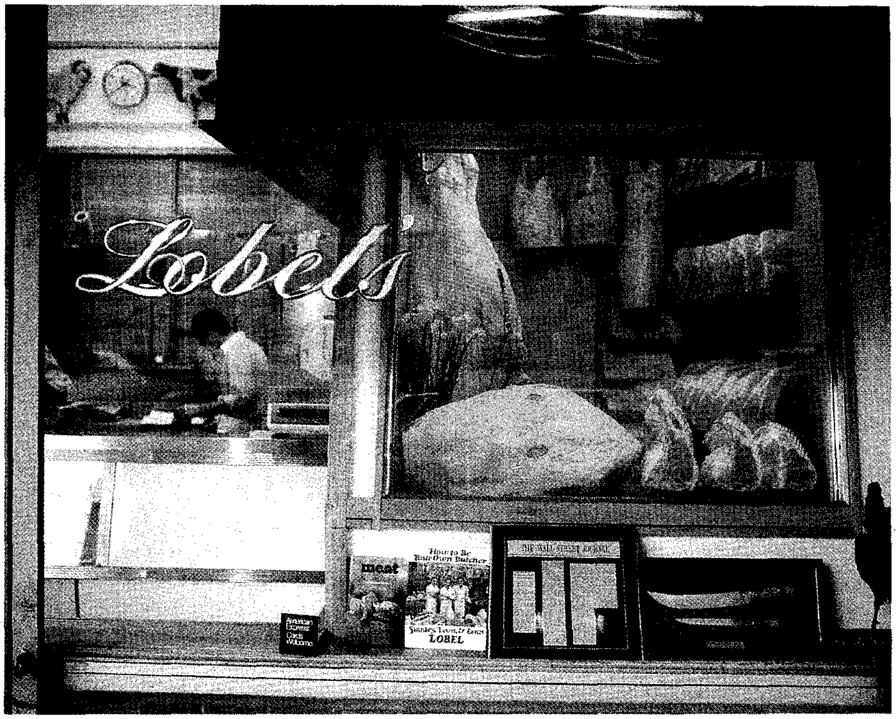
Murray's Cheese/X 21 20 19 I
42 Cornelia Street (Bleecker Street), 243-3289
Monday through Saturday 8 A.M. to 6 P.M.
M—Some say it offers the "best value in town" with "excellent prices on a large variety of cheeses"; others note that the choice of chèvres is a bit lacking and at times the lines are long, but great buys and "friendly, knowledgeable service" more than compensate; a good place for party shopping.

DELIS



TOP OVERALL Q V S C

Carnegie Delicatessen & Restaurant/DX 22 22 14 E
854 Seventh Avenue (between 54th and 55th Streets), 757-2245
Every day 6:30 A.M. to 4 A.M.
M—The Carnegie is the quintessential deli and "all that remains of a grand tradition"; fans say it has the best pastrami and home-cured corned beef "in the universe"; but be prepared for "rude, aggressive service"—part of the "authentic" atmosphere; the Carnegie's enormous sandwiches are legendary; this is where people from places like Texas discover which is the bagel and which is the lox.



LOBEL'S PRIME MEATS: *Meat for the elite, and an edible still life in the window.*

Fine & Schapiro/D 19 17 16 M
138 West 72nd Street, 877-2874
Saturday through Thursday 11 A.M. to 11:30 P.M. and Fridays till 9 P.M.
M—The only old-style kosher delicatessen on the Upper West Side. Fine & Schapiro is still regarded by many New Yorkers as tops, serving "mother's own" matzo-ball soup and other favorites; what is comforting to some is "overpriced" and "inconsistent" to others; it is overshadowed by Zabar's.

Kaplan's/D 17 19 16 M
71 West 47th Street, 391-2333
Monday through Friday 7 A.M. to 7 P.M. and Saturdays till 4 P.M.
Kaplan's at the Delmonico
59 East 59th Street, 755-5959
Every day 6 A.M. to 11 P.M.
M—There's no longer any Kaplan at either Kaplan's—this may account for the drop in standards over the years; patrons continue coming for the great pickles, hefty portions, and good service, but the deli fare seems to be only average.

Second Avenue Deli/DX 20 20 13 M
156 Second Avenue (10th Street), 677-0606
Every day 7 A.M. to 11 P.M.
U—This East Village classic serves strictly kosher fare—no dairy products on the premises; their mushroom-barley soup, stuffed cabbage, and chopped liver are all delicious—"just like Grandma's"; but with curt service that seems to be synonymous with New York delis.

Zabar's 24 25 17 M
2245 Broadway (between 80th and 81st Streets), 787-2000
Monday through Friday 8 A.M. to 7:30 P.M., Saturdays till midnight, and Sundays 9 A.M. to 6 P.M.
U—Highest marks go to Zabar's—it sets "the standard for others" in quality and variety, if not in service; crowds and lines can be fearsome at peak hours, but they are worth bucking for Zabar's fresh, high-quality smoked fish, seafood salads, and dill pickles; it's a must for any deli fan; in contrast to most delis, you can't eat on the premises, and, though the staff will make a sandwich, they are not specialists at it.

BEST BUYS Q V S C

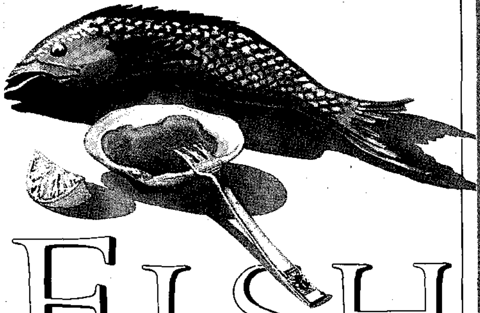
Carnegie Delicatessen & Restaurant
(see Top Overall)

Fine & Schapiro
(see Top Overall)

Second Avenue Deli
(see Top Overall)

Yonah Shimmel Knishery/X 17 14 14 I
137 East Houston Street (between First and Second Avenues), 477-2858
Every day 8 A.M. to 6 P.M.
1275 Lexington Avenue (between 85th and 86th Streets), 722-4049
Monday through Friday 7 A.M. to 8 P.M., Saturdays 8 A.M. to 7 P.M., and Sundays 8 A.M. to 6 P.M.
A Lower East Side institution that regards the knish as an art form; it serves many varieties, to be washed down with clabbered milk—"Try the cheese knish," and be prepared for the authentic seedy atmosphere.

Zabar's
(see Top Overall)



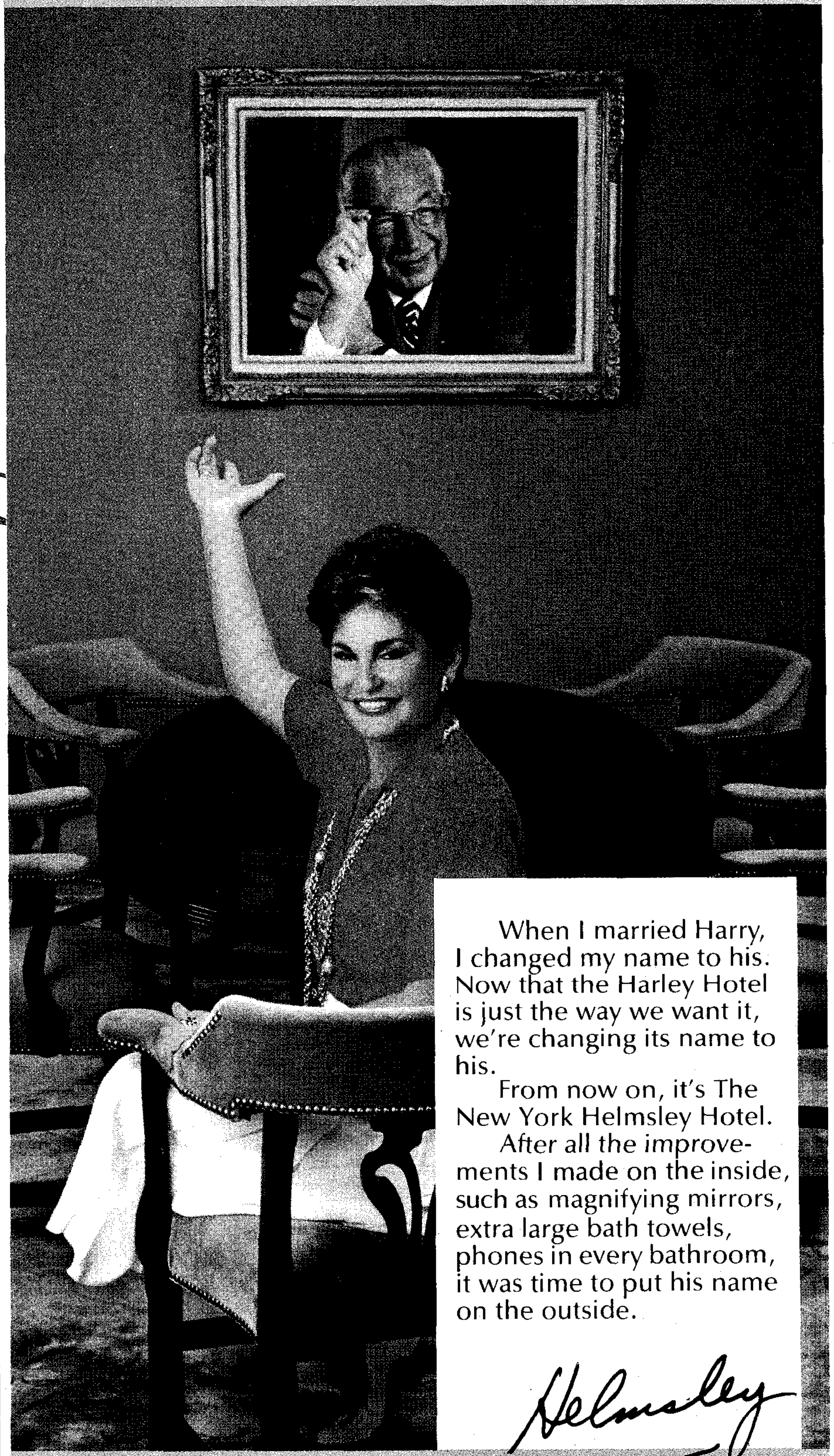
FISH

TOP OVERALL Q V S C

Balducci's/D 23 20 19 E
424 Avenue of the Americas (9th Street), 673-2600
Monday through Saturday 7 A.M. to 8:30 P.M. and Sundays till 6:30 P.M.
M—"Always well stocked with the basics and a number of exotic diversions," including sea urchin, crayfish, and fresh salmon roe; service doesn't match selection, however, and quality may be "uneven," but, then again, where else can you buy alligator?

Citarella/DX 25 24 20 VE
2135 Broadway (75th Street), 874-0383
Monday through Saturday 8:30 A.M. to 7 P.M. and Sundays 10 A.M. to 6 P.M.
U—This Upper West Side fish market may be the best in town; it offers an excellent selection of choice fish priced to sell and displayed well in brightly lit open bins; service is usually, but not always, helpful.

Fulton Market Retail Fish Store/DX 22 21 15 M
11 Fulton Street (South Street Seaport), 608-2921
Every day 10 A.M. to 9 P.M.
M—"Almost at the source," but "you gotta know your fins"; if you do, and are willing to brave the crush, you'll "find



"I just named my favorite hotel for my favorite person, Harry. Who else?" Leona M. Helmsley, President

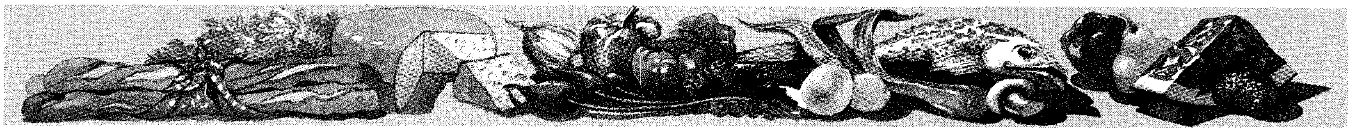
When I married Harry, I changed my name to his. Now that the Harley Hotel is just the way we want it, we're changing its name to his.

From now on, it's The New York Helmsley Hotel.

After all the improvements I made on the inside, such as magnifying mirrors, extra large bath towels, phones in every bathroom, it was time to put his name on the outside.

Helmsley

THE NEW YORK ~~HARLEY~~
212 East 42nd Street New York, N.Y. 10017 For reservations
1-800-221-4982/In N.Y., 212-888-1624 or call your travel agent.



fine fish, always fresh and strong on value."

Pisacane Midtown Corporation/DX 24 23 21 M
940 First Avenue (between 51st and 52nd Streets), 758-1525
Monday through Friday 8 A.M. to 6:15 P.M. and Saturdays till 5 P.M.
U—A near-tie for second place with Rosedale, but the prices are better here; it gets lots of raves—"fantastic fish store," "always fresh," "excellent delivery," "reasonable prices," "old-fashioned and reliable"; everything is expertly prepared to order, and the live trout and lobster are superb.

Rosedale Fish & Oyster Market/D 24 24 21 VE
1129 Lexington Avenue (between 78th and 79th Streets), 288-5013
Monday through Saturday 8 A.M. to 6 P.M.
M—"Excellent, but very expensive"; many customers have them cook fish to order and consider this to be the "premier fish market"; "if it's in the sea and in season, they can get it"; however, views are not unanimous, with critics faulting cleanliness, favoritism, and seafood salad that should be called "celery salad."

FAIRWAY: *A "cornucopia of produce" at bargain prices on the Upper West Side.*

BEST BUYS Q V S C

Central Fish Company*/X 19 23 21 I
527 Ninth Avenue (between 39th and 40th Streets), 279-2317
Monday through Saturday 8 A.M. to 6 P.M.
A real old-fashioned fish market, offering great variety and top quality; thanks to being basically a wholesale business, they have bargain prices; service is knowledgeable and efficient; the fish couldn't be fresher.

DeMartino's Fish Market/X 22 20 19 M
155 Eighth Avenue (between 17th and 18th Streets), 243-6639
Monday through Thursday 8 A.M. to 6:30 P.M., Fridays till 7 P.M., and Saturdays till 6 P.M.
M—This Chelsea fish market has "great fish and good prices"; they do a large wholesale business, but retail service is polite; they make chowder daily and have excellent shellfish; longtime customers still mourn the retirement of Louis and Mike DeMartino.

Fulton Market Retail Fish Store
(see Top Overall)

Hyfund Company/X - - - I
75 Mulberry Street (between Canal and Bayard Streets), 233-8550
Every day 8 A.M. to 7 P.M.
Your best bet for fish in Chinatown; you'll find a good variety of fresh fish at low prices and prepared for Chinese cooking; "live carp year-round"; one of the "best bargains" is on five-pound bags of delicious frozen shrimp; this clean, efficient shop also has excellent Chinese herbs and vegetables.

Pisacane Midtown Corporation
(see Top Overall)

TOP OVERALL Q V S C

Cafe Della Palma/X 23 23 15 VE
327 Columbus Avenue (between 75th and 76th Streets), 496-2727
Sunday through Thursday 11 A.M. to 12:30 A.M. and Fridays and Saturdays till 2 A.M.
M—Italian ice creams and sherbets *par excellence;* you won't find better quality or more exotic flavors; this sleek modern shop is the place for tastes and prices you've never experienced before.

Gelato Modo/X 21 21 17 VE
744 Broadway (Astor Place), 475-1166
(closed for renovation at press time)
Monday through Thursday 8 A.M. to midnight, Fridays 7 A.M. to 1 A.M., and Saturdays and Sundays 10 A.M. to midnight
Superior gelati and sorbetti; high quality and a wide variety of flavors attract crowds; the sorbetti are 85 percent fruit and are outstanding; it's playing in the same league as Cafe Della Palma, but is not quite as popular.

Häagen-Dazs/X 22 19 16 E
1012 Second Avenue (between 53rd and 54th Streets), 355-1244
See phone book for other locations
Every day 11:30 A.M. to 11:30 P.M.
U—Though it sells to virtually every deli and supermarket in the city and has a rapidly expanding franchise system, Häagen-Dazs has managed to maintain high standards; selection may be limited, but what it does, it does well; the "best of the commercial ice creams" has put the cream back into ice cream; we wish H-D would do more sherbets.

Sant Ambroeus/D 22 20 20 VE
1000 Madison Avenue (between 77th and 78th Streets), 570-2211
Monday through Saturday 9:30 A.M. to 10:30 P.M. and Sundays till 7 P.M.
U—Icy elegance—the best gelati and

sorbetti on the Upper East Side; try their sorbetti molded into fruit shapes, "very special and addicting"—but also very expensive.

Sedutto's/DX 21 18 17 E
946 Second Avenue (between 50th and 51st Streets), 980-3532
See phone book for other locations
Every day 11 A.M. to midnight
U—Second only to Häagen-Dazs for American-made ice cream—ironically, both brands make believe they are of foreign origin; Sedutto's shops offer top quality in a host of varieties; favorite flavors are bittersweet chocolate, rum raisin, butterscotch, and strawberry—but everyone has his own favorite.

BEST BUYS Q V S C

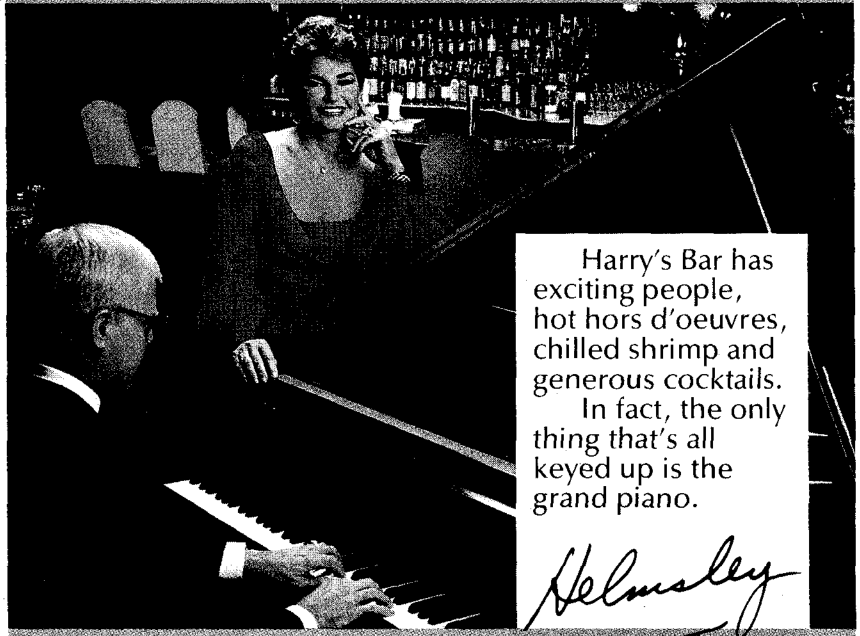
Baskin Robbins/DX 11 22 13 M
1530 Third Avenue (between 86th and 87th Streets), 860-8389
See phone book for other locations
Every day 11 A.M. to midnight
M—Received the lowest quality rating of any ice cream surveyed; however, it's got enough flavors so that you're sure to like one; some of these flavors, like "bubble gum," are just plain silly.

Larry's Italian Ices/X 19 15 17 I
Street vendors
U—"Best street ice—very fresh"; "all natural and cheap"; "the fun of ice cream with fewer calories"; "on a hot day, a satisfying treat."

Peppermint Park/DX 18 20 14 E
1225 First Avenue (66th Street), 288-5054
See phone book for other locations
Monday through Thursday 10 A.M. to midnight, Fridays till 1 A.M., Saturdays till 2 A.M., and Sundays 11 A.M. to midnight
M—An "ice-cream funland" for family outings; its homemade ice creams and sundaes are hard to resist; though quality and cleanliness have declined with expansion to new locations, kids and ice-cream lovers keep coming back for its old-fashioned sundaes and milk shakes.

Sedutto's
(see Top Overall)

Swensen's Ice Cream Restaurant 14 20 14 I
1246 Second Avenue (between 65th and 66th Streets), 879-8686
Monday through Thursday 8 A.M. to 11 P.M., Fridays and Saturdays till 1 A.M., and Sundays 9 A.M. to 11 P.M.
14 West 4th Street (between Broadway and Mercer Street), 674-7664
Monday through Thursday 8 A.M. to 11 P.M., Fridays till 1 A.M., Saturdays 11 A.M. to 1 A.M., and Sundays noon to 11 P.M.
M—Not bad for a sundae afternoon, but for the modern connoisseurs of gelati,



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Leona M. Helmsley, President

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Helmsley

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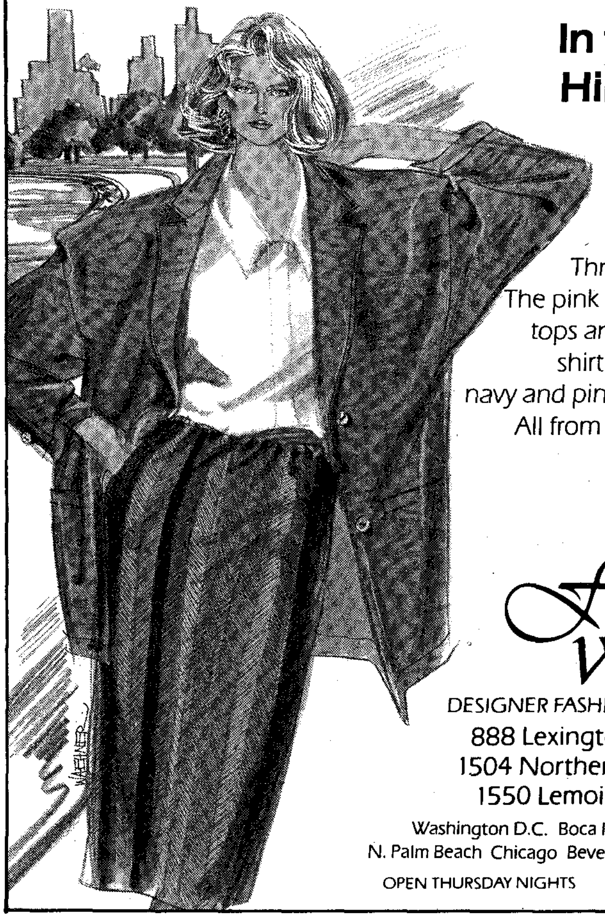

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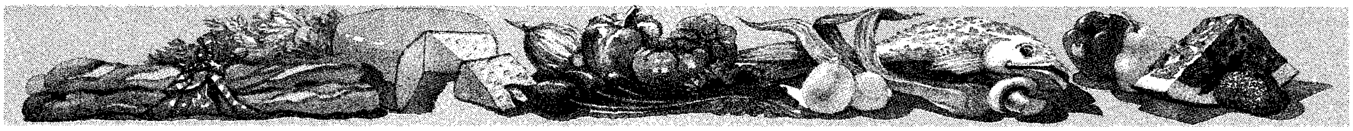


glaces, and other fancy brands, this commercial version of an old-fashioned ice-cream parlor doesn't make it; but, then again, if you like the sodas and sundaes of the 1950s and '60s, you'll like this.

MEAT

TOP OVERALL Q V S C

Akron Prime Meats/D 25 23 22 E
1605 Lemoine Avenue, Fort Lee, New Jersey, (212) 744-1551
Monday through Friday 8 A.M. to 6:30 P.M. and Saturdays till 5 P.M.
U—Long one of the best butchers on the East Side, providing prime meats and prime service; unfortunately, they lost their lease recently and have moved to Fort Lee, New Jersey, but their customers can take heart—they offer same-day delivery to New York City with a $25 minimum if you call by 11 A.M.; if you don't know Akron Meats, you should!

Balducci's/D 24 23 21 E
424 Avenue of the Americas (9th Street), 673-2600
Monday through Saturday 7 A.M. to 8:30 P.M. and Sundays till 6:30 P.M.
M—In addition to its other departments, Balducci's offers "beautiful meats, a large game and bird selection, and great veal"; however, despite its "superior quality, a lot of its meats are pre-cut" and service may be "terse" and "uneven."

Jefferson Market/DX 26 25 24 E
455 Avenue of the Americas (between 10th and 11th Streets), 675-2277
Monday through Saturday 8 A.M. to 9 P.M. and Sundays 9 A.M. to 8 P.M.
U—The meat department here may be the best in New York; it's "outstanding in every way possible"; service by "chivalrous" butchers couldn't be better; their meats are prime, and they have Bell & Evans poultry; the only negative is that some of their meat is pre-cut; otherwise, they deserve a perfect score.

Lobel's Prime Meats/D 25 23 22 VE
1096 Madison Avenue (between 82nd and 83rd Streets), 737-1372
Monday through Saturday 8 A.M. to 6 P.M.
M—Wins the prize for most expensive, but it doesn't shortchange you on quality or service; a well-heeled following swears by Lobel's and orders "gift-wrapped porterhouse steaks"—others, though, are put off by price and feel "there are better for less."

Ottomanelli & Sons/DX 23 25 23 I
281 Bleecker Street (Jones Street), 675-4217
Monday through Friday 8 A.M. to 6:30 P.M. and Saturdays till 6 P.M.
U—This Greenwich Village meat market draws crowds; the shop's popularity is based on consistently fine service, fresh game and meats cut to order, and homemade sausages; this business is not affiliated with Ottomanelli Brothers.

BEST BUYS Q V S C

East Village Meat Market/X - - - M
139 Second Avenue (between 8th and 9th Streets), 228-5590
Monday through Thursday and Saturdays 8 A.M. to 6 P.M. and Fridays till 7 P.M.
If you ever wondered what Polish meat markets were like before the Russian occupation, this butcher shop should give you an idea; 20 or 30 whole steaming cooked hams rolled out en masse join a profusion of sausages and salamis; everything is of prime quality and fairly priced; service is excellent and informative.

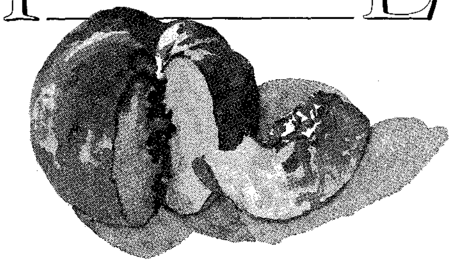
Esposito & Sons Pork Store*/X - - - I
500 Ninth Avenue (38th Street), 279-3298
Monday through Saturday 8 A.M. to 7:30 P.M.
There are several large butchers on Ninth Avenue—this is one of the best, in terms of both quality and price; besides a full range of meats and poultry, they have fine prosciutto, the "best Italian sausages in Manhattan," and suckling pig; you always end up buying considerably more than you originally had intended—and happily.

Faicco's Pork Store - - - M
260 Bleecker Street (between Sixth and Seventh Avenues), 243-1974
Tuesday through Saturday 8 A.M. to 6 P.M. and Sundays 9 A.M. to 2 P.M.
This Italian butcher, which has been in business since 1900, has become something of a Greenwich Village landmark; it also has two Brooklyn outlets; besides standard meats, it makes several varieties of sausages, pork braciola, rolled stuffed leg of pork, and chicken roulettes—you need only put them in the oven and serve with Faicco's homemade pasta dishes.

Kurowycky Meat Products*/X 24 22 23 I
124 First Avenue (between 7th and 8th Streets), 477-0344
Monday through Saturday 7 A.M. to 6 P.M.
U—This Ukrainian meat market is a family enterprise, with its own smokehouse in back; one of the nice things about the place is the butcher's willingness to explain and let you taste sausages you've never seen before, and everything tastes great; well worth a trip for its baked ham, kielbasa, and salami; avoid Saturdays unless you like lines.

United Meat Market/X - - - I
84 Mulberry Street (between Bayard and Canal Streets), 962-6440
Every day 9 A.M. to 7:30 P.M.
This Chinese butcher offers some of the freshest and best pork, duck, and chicken in New York, at bargain prices; try the Chinese sausages and pressed duck; the shop is extremely clean and efficiently run, but unless you speak Chinese, service may be uneven.

PRODUCE



TOP OVERALL Q V S C

Balducci's/D 24 25 17 E
424 Avenue of the Americas (9th Street), 673-2600
Monday through Saturday 7 A.M. to 8:30 P.M. and Sundays till 6:30 P.M.
U—This "Garden of Eden" wins honors for some of the finest produce in Manhattan; nobody beats it for variety, and many feel it has the best quality too; note that quality comes at a price, which at times is steep here; but who cares if you're hunting the latest "in" fruit or vegetable, which Balducci's is sure to carry?

Dean & DeLuca 24 20 18 VE
121 Prince Street (between Wooster and Greene Streets), 431-1691
Monday through Saturday 10 A.M. to 7 P.M. and Sundays till 6 P.M.
M—Exotica like zucchini blossoms and

ild mushrooms, and many fine vegetables and fruits can be found here; they're ops for quality and hard-to-find (some ay "precious") vegetables; iceberg let- ice will never cross this doorstep; de- actors say it's all "glorious to behold ut unreal," "a bit of East of Eden," and a photograph waiting to be taken."

airway/X 23 24 15 M
127 Broadway (between 74th and 75th treets), 595-1888
Ionday through Friday 8 A.M. to midight and Saturdays and Sundays till 0 P.M.
J—A cornucopia of produce; this store s renowned for low prices, high quality, nd excellent variety; it's definitely the est produce market on the Upper West ide; great quantities of fresh fruits, vegeables, and herbs are standard here, but only the hardy need apply," for it loesn't deliver and is chronically overrowded.

ood Emporium/DX 15 17 12 M
331 First Avenue (71st Street), 794-8866
ee phone book for other locations
very day 24 hours
J—Although not in the same class as the est produce specialty markets, Food mporium rises way above the usual suermarket produce department; the tores are generally up-to-date on the latst "in" vegetables and fruits, but quality an be uneven; check the weekly specials or best prices.

aradise Market/DX 26 23 21 VE
100 Madison Avenue (83rd Street), 737-049
Monday through Friday 8 A.M. to 7 P.M. nd Saturdays till 6 P.M.
J—For Mozart with your morels, try this ostly Madison Avenue market; "gorgeous" produce is "displayed as jewely"—with prices to match; you can be ure of top quality at Paradise—which ome feel is aptly named.

BEST BUYS Q V S C

Fairway
(see Top Overall)

Food Emporium
(see Top Overall)

Korean Markets/X

La Marqueta/X
Under Park Avenue (110th to 116th Streets)
Monday through Saturday 9 A.M. to 6 P.M.
This old-style market caters mainly to the Hispanic and West Indian community; it offers a wide variety of produce, both common and exotic—e.g., cactus shoots, breadfruit, plantains, and tamarind; the market is "dirt cheap" and includes staples, meat, fish, and even "botanicas"—a

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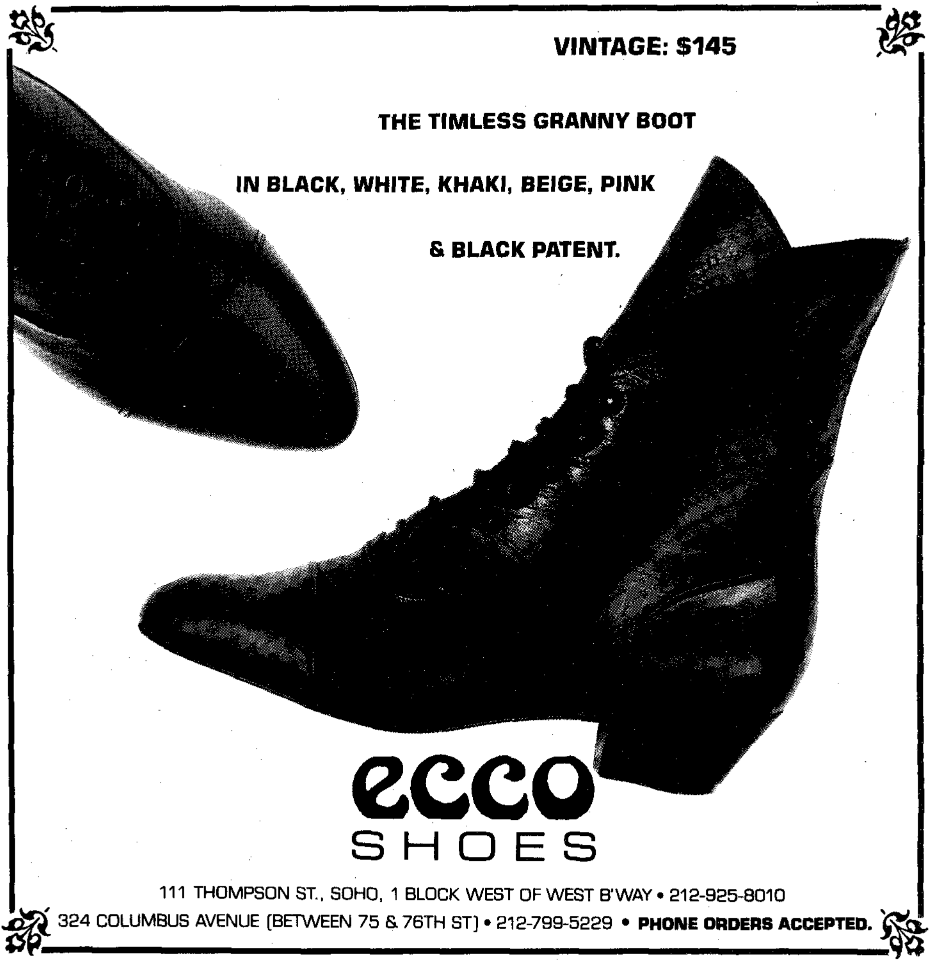

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mysterious selection of medicinal potions; Spanish is useful but not obligatory.

Outdoor Greenmarkets/X – – – I
Since 1976, New York City's Greenmarket program has attracted fine local produce at reasonable prices. From June to December, 120 farmers from New York, New Jersey, Pennsylvania, and Connecticut participate. Under the rules of the program, each farmer must grow the produce he sells and have picked it within 24 hours of the opening of the market. Juicy Concord grapes from a Brooklyn grower, vine-ripened tomatoes, bushels of fresh carrots still dusted with earth, as well as basil, honey, wine, flowers, plus home-baked goods, are available at the markets. The Union Square is the "Mount Everest of Greenmarkets." The following schedule is general; for specific information, call 477-3220. The markets are generally open for business from 8 A.M. to 5 P.M., but early shoppers reap the greatest rewards.

- **Southbridge Towers** (Beekman and Pearl Streets). Open Saturdays, June 7 through November 22
- **City Hall** (Municipal Building South). Open Fridays, June 6 through November 19
- **World Trade Center** (Church Street). Open Tuesdays, June 3 through December 23, and Thursdays, June 5 through December 18
- **Federal Plaza** (Lafayette and Worth Streets). Open Fridays, June 6 through December 19
- **Independence Plaza** (Greenwich and Harrison Streets). Open Wednesdays, June 11 through November 26, and Saturdays, June 7 through November 22
- **Tompkins Square** (9th Street and Avenue A). Open Saturdays, July 12 through November 22
- **St. Mark's Church** (10th Street and Second Avenue). Open Tuesdays, June 3 through December 23
- **West Village** (Gansevoort and Hudson Streets). Open Saturdays, June 14 through November 22
- **Union Square** (17th Street and Broadway). Open Wednesdays, Fridays, and Saturdays year-round
- **East 67th Street** (between First and York Avenues). Open Saturdays, June 14 through December 20
- **West 77th Street** (Columbus Avenue). Open Sundays year-round
- **East 87th Street** (between First and Second Avenues). Open Saturdays, June 7 through November 22
- **102nd Street** (Amsterdam Avenue). Open Fridays, June 27 through December 19
- **137th Street** (Adam Clayton Powell Boulevard). Open Tuesdays, July 1 through December 23
- **175th Street** (Broadway). Open Thursdays, June 19 through December 18

WINE

TOP OVERALL Q V S

Garnet Wines & Liquors/DX 24 24 16
929 Lexington Avenue (between 68th an
69th Streets), 772-3211
Monday through Saturday 9 A.M. t
9 P.M.
U—Great buys and a fine selection caus a "madhouse" atmosphere at pea hours; you'll do very well if you kno what you want or if you follow the adver tised specials; should you need service go at off-hours; watch for their cham pagne specials if you have major enter taining in the offing.

Morrell & Company/DX 25 24 20
535 Madison Avenue (between 54th an
55th Streets), 688-9370
Monday through Friday 9 A.M. to 7 P.M
and Saturdays 9:30 A.M. to 6:30 P.M.
M—Quality and quantity, priced for th carriage trade; its selection is hard t beat; reactions vary, based in large par on what one thinks of Peter Morrell— some say he's "always helpful," other call him "a snob"; when we called, w were told they didn't have time to answe questions—"click!" We hope they don' treat customers the same way!

Quality House*/DX 26 23 23 M
2 Park Avenue (between 32nd and 33r
Streets), 532-2944
Monday through Friday 9 A.M. to 6:3
P.M. and Saturdays till 3 P.M.
U—A store for connoisseurs and amateurs; for European wines, you won't fin a better combination of quality, variety and prices; Bernie and Gary Fradin an Jack Lang are three of the best wine merchants in the city—"it's incredible tha they are all in one place"—and they are always ready to answer questions.

Sherry-Lehmann/DX 25 24 20 E
679 Madison Avenue (between 61st and
62nd Streets), 838-7500
Monday through Saturday 9 A.M. to
7 P.M.
M—This is one of the city's best wine shops; it has a great selection of the finest wines from the finest years but also does a volume business in lesser vineyards; prices tend to be on the high side, but the store's regular sales offer "great values"; it also sells wine futures and will store

vine for you; service can be patronizing ınd a bit difficult to obtain when the ;hop is busy; if you want expert help, ask 'or, Michael Yurch, Mark Meyers, or Sandi Bartel; phone service is reliable.

7 Wine & Spirits Merchants/DX 24 22 20 M
179 Columbus Avenue (68th Street), 724-767
Monday through Thursday 9 A.M. to 8:30 P.M. and Fridays and Saturdays till 9 P.M.
M—Probably the best wine shop on the West Side; it offers an excellent selection and "special" prices that are hard to beat; unfortunately, 67's specials are fewer than in the past; if you need advice, ask for Dino Jones; avoid Saturdays, when the place is packed.

BEST BUYS Q V S C

Astor Wines & Spirits/DX 19 22 15 I
12 Astor Place (Lafayette Street), 674-7500
Monday through Saturday 9 A.M. to 9 P.M.
M—A "wine supermarket"; it's fine if you know your wines but not if you need advice; specials and house brands can be good buys, but try them by the bottle before investing in a case.

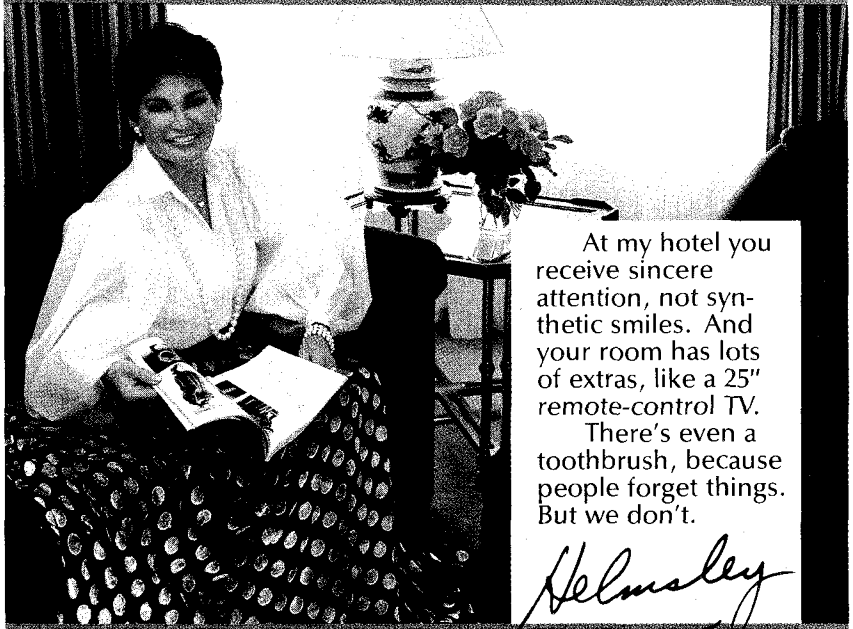
Crossroads/DX 20 22 14 I
55 West 14th Street, 924-3060
Monday through Saturday 9 A.M. to 9 P.M.
M—A strong selection of California wines with a good, but lesser, selection of French and Italians; you'll find good buys because of a low markup formula; you can expect special bargains for minor châteaux and off-years; "service can be a bit brusque until they know you."

First Avenue Wines & Spirits/DX - - - M
383 First Avenue (between 22nd and 23rd Streets), 673-3600
Monday through Saturday 9 A.M. to 9 P.M.
This little-known wine shop has a great depth of major labels plus many small, hard-to-obtain wine producers; prices are fair and service helpful; for good advice, see Ira Weiner.

Garnet Wines & Liquors
(see Top Overall)

Gotham Liquors/DX 19 19 13 I
1543 Third Avenue (between 86th and 87th Streets), 876-4120
Monday through Thursday 9 A.M. to 9 P.M. and Fridays and Saturdays till 10 P.M.
U—"Cheapest place in town"; "watch for their ads"; especially good are their champagne specials; the selection of both domestic and foreign wines is broad; you can expect friendly, reliable advice from Phil or Momi. ▬

"I won't be treated like another room number, why should you?"
Leona M. Helmsley, President



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BEST BETS

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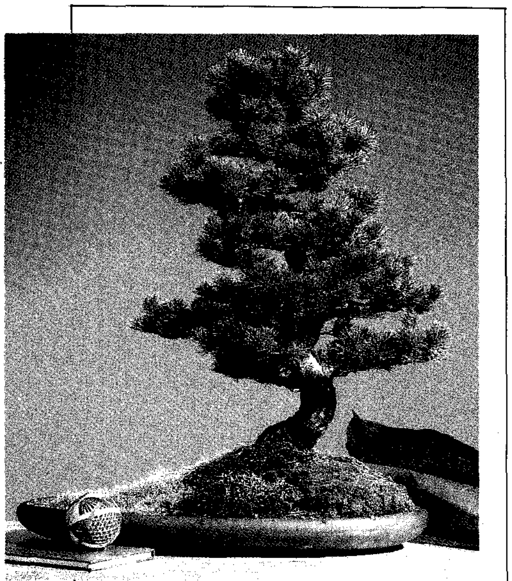
By Corky Pollan

Magnificent Possessions

Even if Upper West Siders *wanted* to stay home and entertain, where would they find the stemware and decanters, the vases and flatware, the candlesticks and bowls to do it in proper yup style? Well, at Avventura, a new store on Amsterdam Avenue, they'll find all of the above and more. It's the brainchild of Marc Hurwitz, a lawyer who traveled to Venice, Murano (the town in the Venetian lagoon known for its exquisite glass), and the rest of Italy, pulling together tabletop accessories of glass, silver, silver plate, and stainless steel. He's garnered the most comprehensive collection of Carlo Moretti barware, stemware, and decanters in town (much of it exclusive). Also: Venini "joined" bottles whose colors seem to float, vases that perch on chunky crystal balls, and Barovier & Toso *faux*-malachite glass bottles first made in the twenties. There are sleek silver coffeepots, Alessi oil and vinegar cruets, Ricci and Georg Jensen flatware. Plus lots of ashtrays, letter openers, and desk sets. (From $12 for a letter opener, to $145 for an astonishingly large bowl, to $300 for a silver-topped crystal bottle.)

AVVENTURA/*463 Amsterdam Avenue, near 82nd Street/769-2510*



Blossoms Dearie

City dwellers whose hearts are in the country drive hundreds of miles each weekend to see spring in bloom. But for the next two weekends, these flower lovers can just drive to Pier 90 and find an Edwardian garden, a living Persian carpet of lavender and herbs, and an English "ghost garden" of white, gray, and silver plants. Admirers of the exotic will discover extraordinary bonsai supplied by Shanti Bithi Nursery. Everyone will enjoy the wide selection of things to buy, from the rarest orchids to the finest pruning shears. And since floraphiles are an insatiable lot, they can revel in thousands of vibrant azaleas and fragrant lilacs and roses, starting March 23, when Macy's transforms itself into a blaze of bloom.

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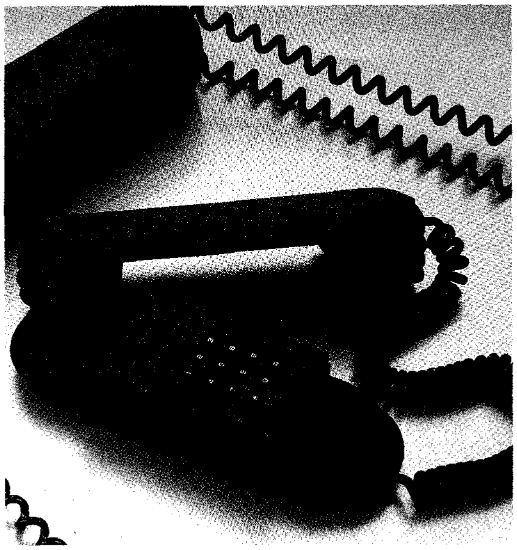

When romanticism, postmodernism, and all the other current isms pall, and you're yearning for starkness and simplicity, consider the Parola telephone from Italy ($400). Made of Santoprene (a blend of rubber and plastic), and designed by Fausta Cavazza, it secretly holds a slender pencil, never gets dirty, has a built-in shoulder rest, cannot break, and will redial the last number dialed. But never mind its functions—this phone's *form* is state of the art.

BERGDORF GOODMAN
Seventh floor

Photographs: top, Ricardo Salas; left, Brian Hagiwara; bottom, David Kelley.

In Like Print

What's black and white and sure to be read about all over? Black-and-white prints—the fashion news for spring. Some of the most amusing are by Denise Carbonell. In her hands, French wallpaper designs become cotton waiter's jackets ($135); cotton-web drapery fabric is transformed into seductive long-sleeved shirts ($50). There are oversize "people" sweaters, "puppy" pullovers, and silly cotton-knit tunics covered with shrimp ($86), as well as camp shirts ($84) and high-top sneakers ($35) in bold plaids.

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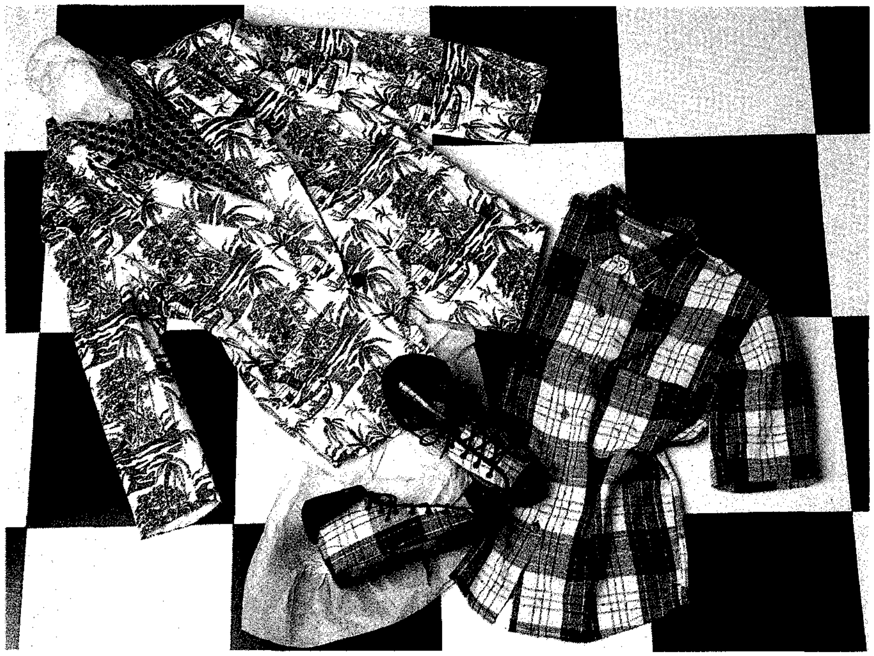

Best Bites

Found, almost smothered by stuffed animals in the Tavern on the Green Store: this sweet crunch of almond toffee. Frosted in milk chocolate and drizzled with minced nuts, it's the famous buttery brittle of the Enstrom family, third-generation candy-makers in Grand Junction, Colorado ($9.95 for a one-pound box). These peppery, Cajun crackle-coated peanuts are hot from the bayou of a Connecticut nut fanatic whose elegant packaging is winsome, too (about $3.50). Made from a secret formula, they're also available in original and salt-and-pepper flavors—soon to come are honey-mustard almonds and curried nuts with raisins. An Alsatian farmer turns out only five wheels a week of this smooth, extra-creamy mountain cheese known as Le Brouere (local dialect for *"bruyère,"* which means heather). He's so proud, he numbers and signs each one and embosses birds and trees on the rinds; they're decorative and fragrantly delicious ($5.98 a pound). **—Gael Greene**

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Photographs: top, Tohru; bottom, Togashi.

Dance/Tobi Tobias

DIRTY LAUNDRY

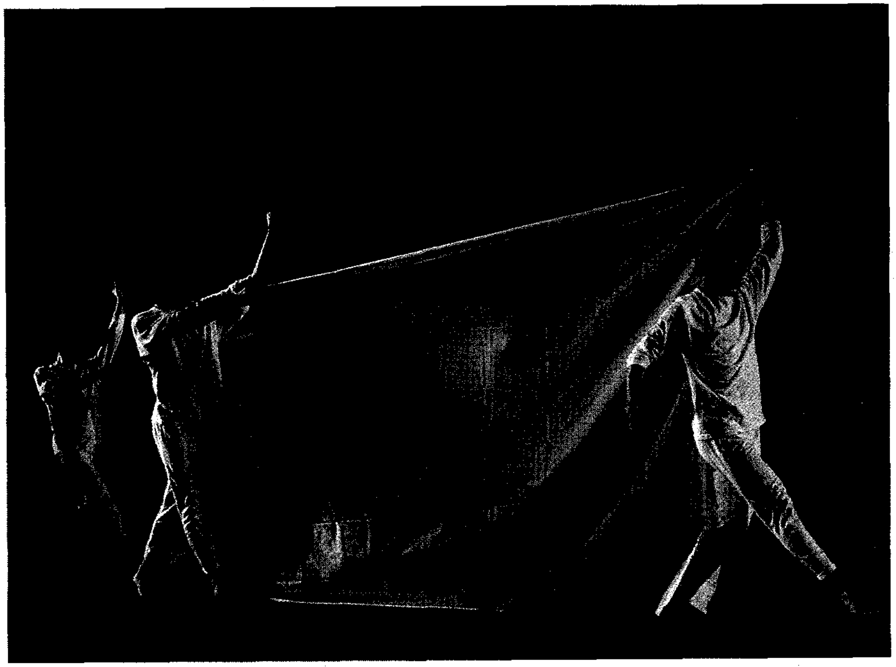
"...Oddly, what I recall with most force about Mark Morris's very funny *Soap-Powders and Detergents* is its grave formal beauty..."

TRUST **Mark Morris** TO CHOOSE BOSTON for the premiere of a piece with full frontal nudity. Morris isn't allowing his growing reputation as the biggest choreographic talent to emerge since Twyla Tharp to stifle his impulse to see just how far he can go. The final image of *Striptease* is a shocker and a beauty: Morris front and center in a deep backbend, pelvis thrust up to our eyeballs, penis and scrotum blooming like pale mushrooms out of a dark forest of pubic hair. The piece works itself up to that point through a continuous parade of eight dancers peeling down from sex-fantasy costumes (cowboy, bride, Chinaman, whore) to the purity of their birthday suits. It's not much of a dance—the movement is nothing more than a set of isolated raunchy platitudes—but the excess of it is a kind of weird confirmation of Morris's gift.

Striptease and the far more substantial *Soap-Powders and Detergents* were commissioned by Boston's Dance Umbrella to form, along with the 1985 *Championship Wrestling*, a concert-length trilogy called "Mythologies"; each piece is loosely based on an essay in the collection of that title by the semiologist Roland Barthes. Set to a score for vocalists and chamber ensemble by Herschel Garfein, with a libretto based on commercials for Era, Lava, and Fab, *Soap-Powders* is at once a mock epic, a tongue-in-cheek homage to the modern-dance giants who are Morris's aesthetic forebears, and a ballet blanc in the tradition of Paul Taylor's *Aureole* and, yes, Fokine's *Sylphides*.

The ballet starts out semi-abstract, with supine, white-suited dancers, limbs flung skyward, representing the various dynamics of wash, rinse, and spin cycles. Soon we move on to high drama, with Penny Hutchinson representing a beleaguered housewife reduced to a gray funk when forced temporarily to do without her favorite detergent. The sheets so prominent in the average laundry bag are first used à la Doris Humphrey (the floating canopy held at each corner by a running quartet) and then variously in the manner of Martha Graham—as screens, for example, that lift suddenly to reveal lurid tableaux. Thus inspired, Morris works up his own ravishing images with the fabric. At one point, swaths of it, rolled into ropes, are manipulated to create a turning Ferris wheel through which our heroine solemnly steps on her way to an exaltation altogether appropriate, cleanliness being the very next thing to godliness.

An orchestral interlude is matched with an abstract passage: a lineup in which gestures are spilled from body to body, the front of the line working on the next phrase before the back of the line has completed the first one. This device, which has the hypnotic effect of the foamy, surging sea that is visible through the glass porthole of a washing machine, has been blithely borrowed from middle-period Trisha Brown. More of the movement—sculptural contortions, postures of imploring and spiritual ecstasy—comes from Graham. Morris, it seems, has appropriated as his birthright whatever he considers interesting and beautiful, inventing an ironic, even slapstick, context for the stuff suitable to our irreverent times. But strangely enough, what I recall with the most force about this very funny piece is its grave formal beauty—the measure and elegance of its design.



TWO SHEETS TO THE WIND: *À la Martha Graham, the Morris troupe airs its linen.*

THE "JOSÉ" HAS VANISHED FROM THE name of the **Limón Dance Company,** which recently gave a two-week season at the Joyce. In its place is an effort—an effort with a hint of desperation in it—to expand the repertory beyond its core of dances by Limón and his mentor, Doris Humphrey. While some of the acquisitions, like works by Anna Sokolow, do make perfect sense, the value of the current push to add pieces in the so-called Kurt Jooss–Sigurd Leeder tradition is dubious.

It's true that Jooss's ballets are similar to Limón's in their humane concerns, but it is hard to see the connection between Limón's essentially sanguine worldview and the bleak outlook of Jooss's descendants. Even when Limón allows violence and corruption to get the upper hand, he never questions the existence of ultimate order in the universe, while the contemporary German dance-theater people, led by Pina Bausch, Reinhild Hoffmann, and Susanne Linke, propose worlds in which gratuitous atrocities and profound alienation are the norm.

Two pieces from the German school were aired on opening night. Linke's *Also Egmont, Bitte!* (to a rehearsal tape, complete with conductor's cajolings, of Beethoven's *Egmont* Overture) is one of those perennial things about dancers'

Photograph by Tom Brazil.

'orking lives: the endless rehearsals, the eavy moods, the infighting, the love-ate relationship with the audience—in ther words, the least interesting aspects f dancing. The piece makes two mildly iteresting points: A woman who procts turbulent if unspecified feelings is xpelled from the safe anonymity of the roup, where everyone does the same ling *ad infinitum;* this, apparently, is her unishment for being a star. Then, much everent ado is made about an empty hair, which seems to symbolize a dearted leader; soon the company memers are fighting over it until a woman Carla Maxwell, the Limón group's presnt artistic director) is left in possession, er face a study in mixed emotions. For ie most part, however, the proceedings re as dull as a corps rehearsal for spacig. The movement itself, though it aims t projecting angst, succeeds only in inucing ennui.

Recueil, by Jean Cebron (who danced vith Jooss and Leeder, and now teaches or Hoffmann, Bausch, and the Limón roup), can almost be dismissed out of iand. It is set to the kind of electronic nusic—here by Juan Allende-Blin—that iumbs your brain even as it attempts to lestroy your eardrums. The action inolves a male and a female creature who neet and attract each other, all the while urling themselves up into egg shapes; he thing might be taking place in a prinordial singles bar.

The best thing about the program—vhich included two Limón works marred is usual by the choreographer's discuriveness and emotional naïveté—was the resence of Nina Watt in every last piece. Vatt is a small woman in her mid-thiries, strikingly pale, with albino skin and vaving hair the color of young corn. Her ody has not for one moment entertained he idea of the drastic thinness coveted y today's young dancers, but her legs, vith their strong, swelling calves, and her eet, which arch like bowstrings, could serve them as emblems. Aspirants would also do well to study Watt's torso—for its sensitivity and its alertness—and the way Watt gets all the parts of her body working with one ardent intention. She is as yrical as one could desire, and expressive even when she's doing next to nothing.

In *There Is a Time,* she plays the laughing girl with the unabashed silliness of a pre-teen, then comes back minutes later to do the duet about embracing with a sensual stillness that is entirely adult. She's marvelous, too, in *Dances for Isadora,* as the wreckage of that free spirit, filling the stage without the help of music and displaying a profound knowledge of flamboyant independence and physical desire run amok, breeding their own destruction. Despite the weaknesses in the company's repertory, she's worth a trip to the theater. ▬

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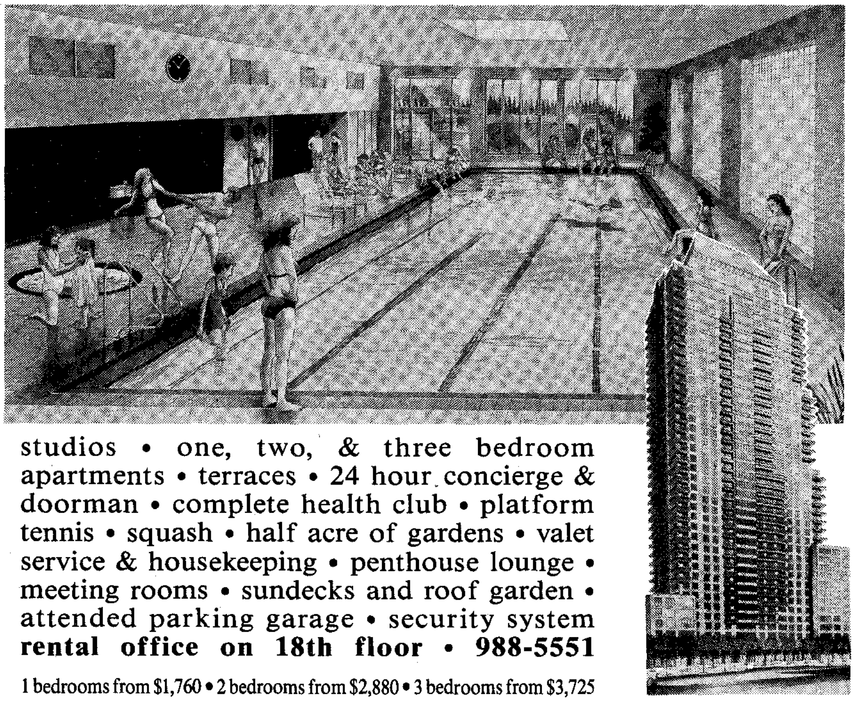

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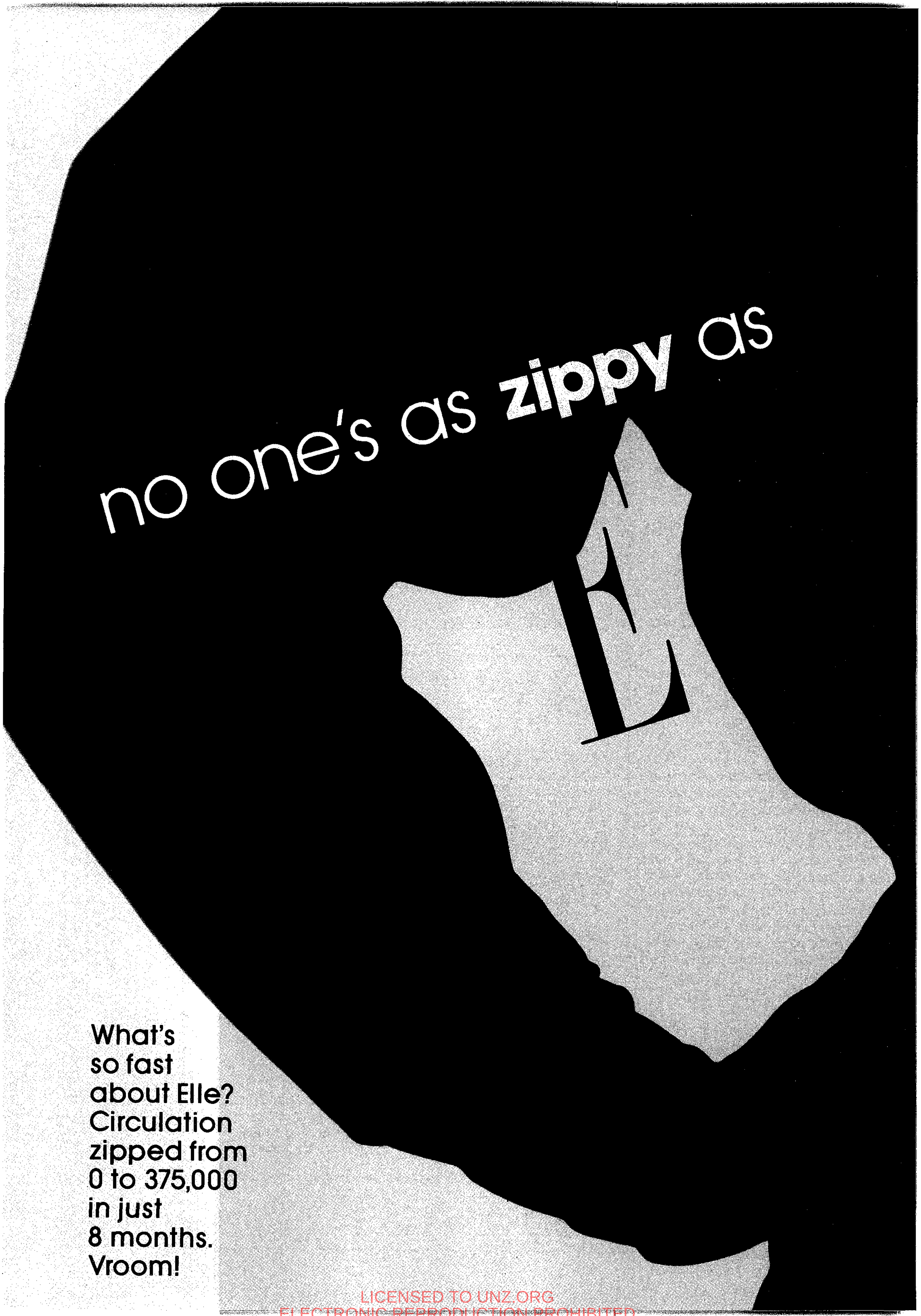
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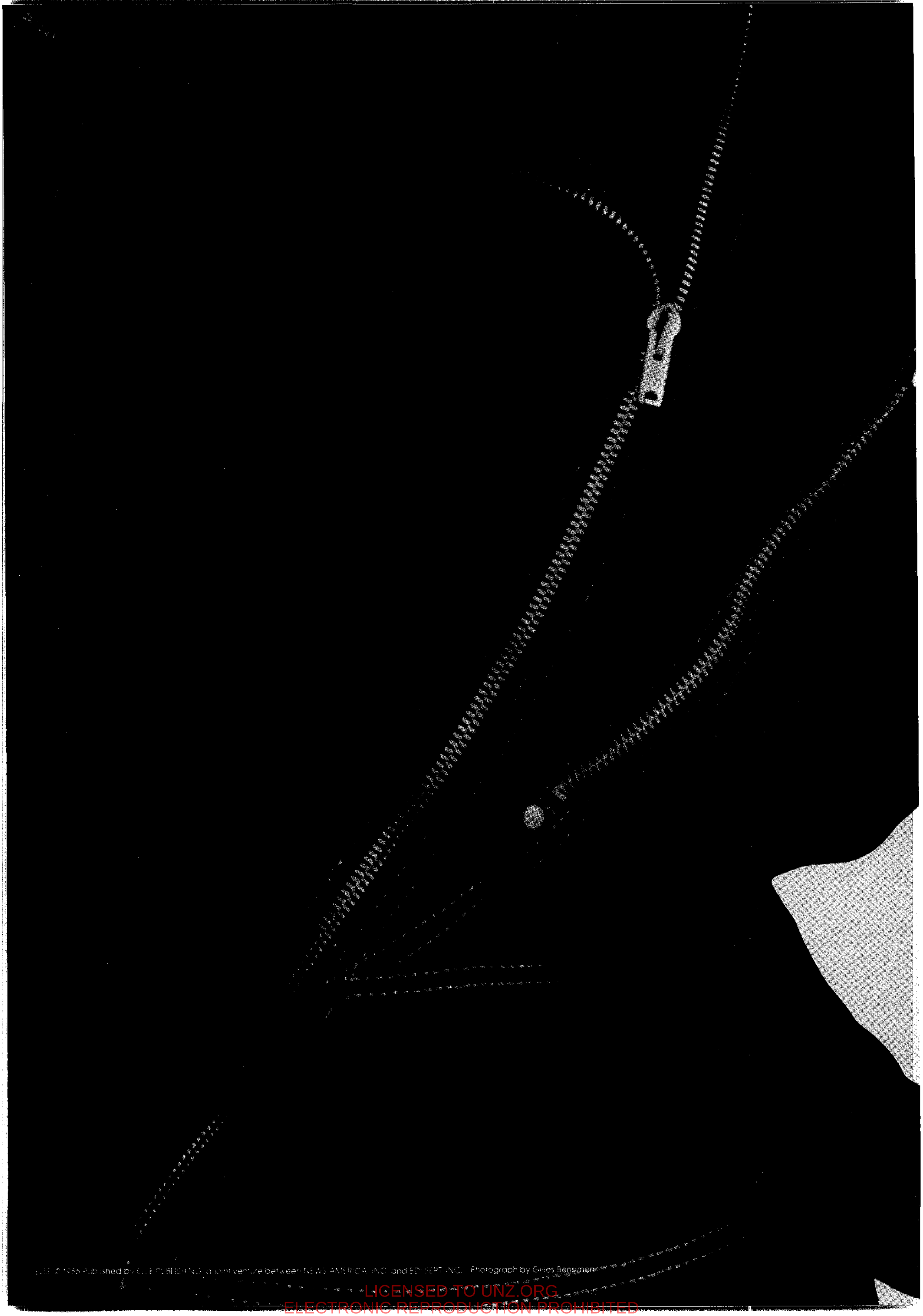

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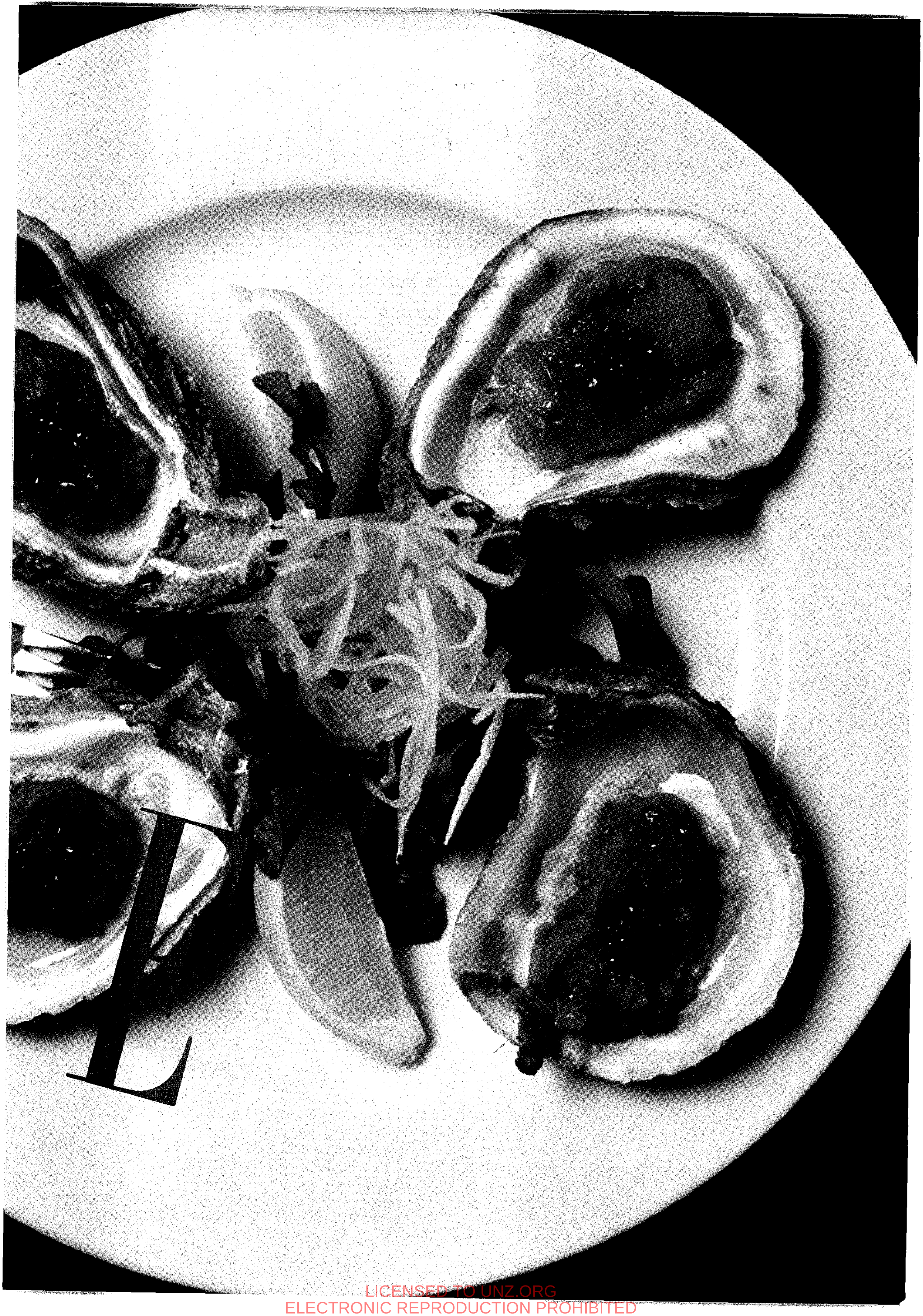
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Music/Peter G. Davis

COME YE BACK TO 'BRIGADOON'

"...Lerner and Loewe's Scottish fantasy is pleasurable entertainment, and City Opera's affectionate revival is a charmer..."

HIGHLAND FLING: *Cris Groenendaal as the village bridegroom, Charlie Dalrymple, in* Brigadoon.

THE NEW YORK CITY OPERA HAS MADE A lovely thing out of **Brigadoon,** and thank heaven for that. Despite several sorry fiascoes, *Kismet* being the latest and most disastrous, the company's commitment to revive the best classical American operettas and musical comedies may turn out to be not such an impossible dream after all. Perhaps extra care was taken with *Brigadoon* because it is being done apart from the City Opera's regular repertory season and must fend for itself (the production runs continuously through the end of March). Perhaps Beverly Sills, who occasionally does make the same mistake twice, has finally found the right blend of Broadway and opera in putting these shows together. Whatever the reason, *Brigadoon* is a charmer.

Frankly, I was not expecting so much from this 1947 Lerner and Loewe favorite, a questionable proposition for any opera company. The score is consistently agreeable and attractively atmospheric, the choral and dance sequences in particular, but few of the songs stick in the memory and none of them require classy voices. Possibly too many operatic expectations are triggered by a musical fantasy in which the power of love inspires a world-weary American lad to retreat into the past and discover his destiny in an eighteenth-century Scottish village. Even Puccini might have been attracted by the subject, especially as treated by Lerner, whose sharp-edged book and lyrics take the curse off a tale that could easily have degenerated into sentimental tripe. But enough of that. *Brigadoon* is pleasurable entertainment as it stands, and so is the City Opera's affectionate production.

To begin with, there are Desmond Heeley's ingenious sets, first seen as a mysterious blanket of mist and highland greenery that rises to reveal a delightfully inviting Scottish community that only a fool would want to leave. The cast draws on Broadway performers as well as City Opera regulars, and no doubt Paul Gemignani's astute musical direction does much to stir the mixture and help make it smooth. Sheryl Woods, a company member for the past five years, is a new name to me, but I will be looking for her in the future—with such a fresh voice and appealingly natural stage presence on hand, it seems all the more regrettable that Fiona has so little music to sing. As Tommy Albright, Richard White has more to do, and he sings gracefully while projecting exactly the right amount of boyish bewilderment. Gerald Freedman's animated direction and Agnes de Mille's original dances, re-created by James Jamieson, provide a consistently engaging social milieu for Joyce Castle's rambunctious Meg Brockie, James Billings's cuddly Mr. Lundie, Cris Groenendaal's feisty Charlie Dalrymple, and all the other lovable citizens of Brigadoon. A visit to the town is recommended.

I WILL NOT EVEN TRY TO DESCRIBE THE fabulous concert given last week in Fisher Hall, an all-star event featuring the seven instrumentalists who have received the Avery Fisher Prize since it was first awarded ten years ago. Why depress those who were not fortunate enough to be there? Instead, let me call attention to these wonderful musicians' latest recordings so that everyone can hear them play.

There are four pianists in this elite group, each one a distinctive musical personality with important things to say. **Emanuel Ax** has gradually built up an invaluable discography on RCA, mainly solo recordings of Chopin, Mozart, and Beethoven, as well as several remarkable collaborations with kindred spirits. His most recent records have been in the latter category: Schubert's *Schwanengesang* with the baritone Håkan Hagegård (ARC 1-5476) and the two Brahms cello sonatas with Yo-Yo Ma (ARC 1-7022). Many fine accompanists have recorded these familiar Schubert songs, but I have never heard anyone profile their poetic character as urgently or perceptively as Ax—and Hagegård is not bad, either. Nor is Yo-Yo Ma in the Brahms sonatas—elegantly blended performances of unusual restraint and eloquence. Next on Ax's agenda are the five Beethoven concertos with André Previn conducting the Royal Philharmonic. Nos. 1 and 2 are shortly due for release, and I suspect that they will be required listening.

Murray Perahia has also just embarked on a project to record the complete Beethoven concertos, and his orchestral partner is the Amsterdam Concertgebouw, led by Bernard Haitink. The initial installment generously contains Nos. 3 and 4 on one disc (IM 39814), and the performances are magnificent—boldly articulated, richly musical, intellectually challenging, consummately played, and lovingly detailed. Perahia continues to develop, and the superb interpretations enshrined on this record represent another major artistic step for-

Photograph by Martha Swope Associates/Susan Cook.

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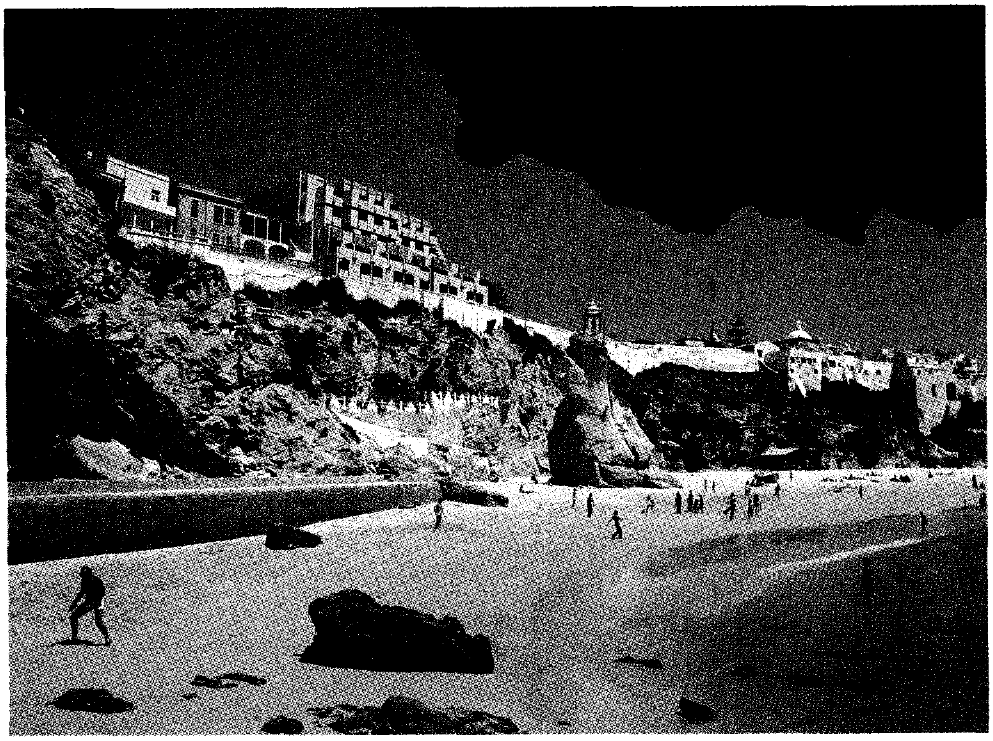

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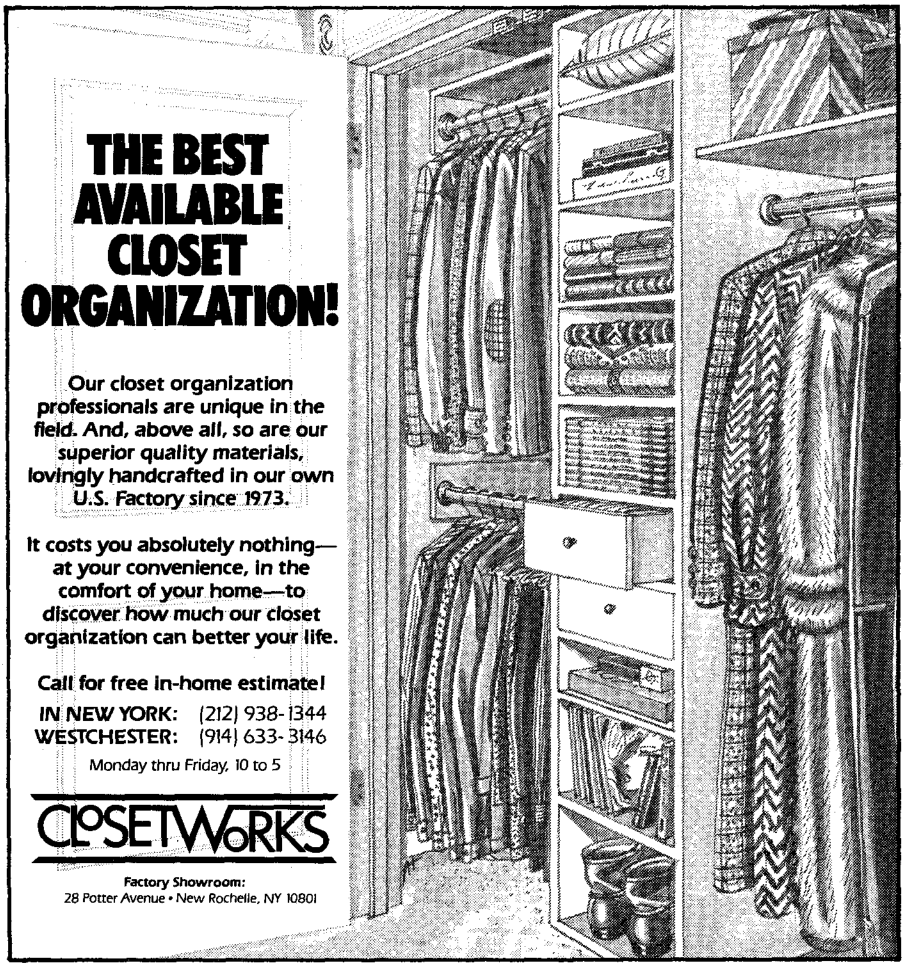

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Beethoven has also preoccupied **Richard Goode** lately—the complete piano sonatas, which he is recording for the Book of the Month Club. The first boxed set (71-7506) contains seven works surveying the field, including several popular "nickname" sonatas—"Moonlight," "Pathétique," "Pastoral," "Les Adieux," and "Tempest," as well as Opp. 79 and 90. What I admire especially about Goode's approach to this music is the way he discovers the individual nature of each work from the very first note and eagerly explores every musical and dramatic consequence. Even in the crowded field of Beethoven-sonata recordings, Goode's versions are unusually enlivening and full of stimulating insights.

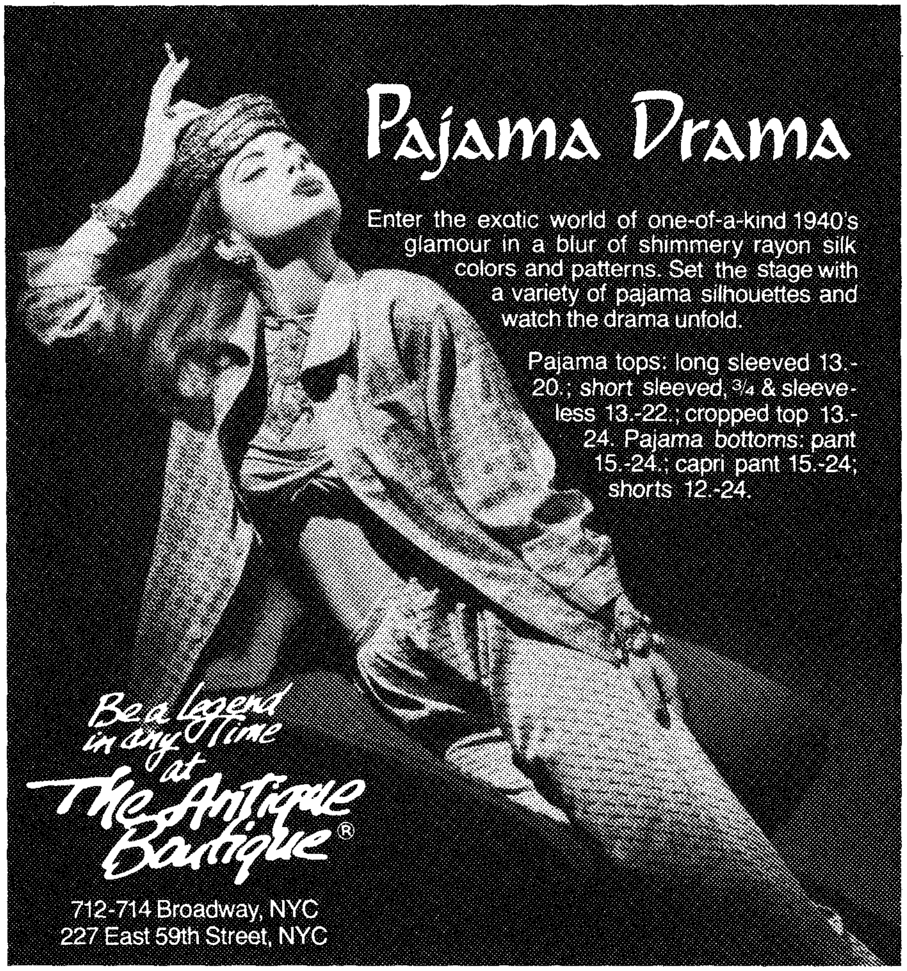
Since the classical repertory for cello is rather limited, the discs of **Lynn Harrell** and **Yo-Yo Ma** tend to overlap and may seem to be in competition, although I would hate to choose between them. Both cellists have recently recorded the six Bach suites, Harrell for London (414 163) and Ma for CBS (37867), and their contrasting points of view are equally absorbing. Ma is the restless fantast who interprets these stylized dance collections as a poetic ballet of rapidly shifting colors and rhythms; Harrell opts for a more meditative, less athletic presentation, often illuminating the notes with startling expressive intensity. Ma is probably the first cellist ever to be billed over the conductor in Strauss's *Don Quixote*, but after a hearing of his new recording with Seiji Ozawa and the Boston Symphony (CBS 39863, also containing Schoenberg's sparkling adaptation of a concerto by Monn), the decision seems entirely just.

Unfortunately I have at hand no recent recordings by pianist **Horacio Gutiérrez** or violinist **Elmar Oliveira,** but I trust this situation is only temporary—their exciting performance of Beethoven's *Kreutzer* Sonata in Fisher Hall was itself well worth preserving. The Avery Fisher Artist Program, by the way, is not a competition but a benefaction designed to recognize and reward outstanding instrumentalists who are United States citizens. So far, the program's executive committee has made seven inspired choices, and I imagine few will dispute the qualifications of this year's recipient, clarinetist Richard Stoltzman.

ACCORDING TO GERALD ABRAHAM, A REspected British scholar of Russian music, Alexander Dargomizhsky's **The Stone Guest** is a curiosity, "one of those works that are landmarks without being masterpieces. . . .Even in Russia itself it has never been more than a museum piece." According to Richard Taruskin, a respected American scholar of Russian music, *The Stone Guest* "will live as long as there are connoisseurs of music and drama left who are receptive to its very special, subtle beauties." And so it has gone for over a century. Critics will probably always disagree about the merits and historical importance of this perplexing work, even though hardly anyone has ever seen it. Is there another opera so seldom performed and so hotly debated? The lines of battle were drawn up long ago, and the Chamber Opera Theatre of New York's recent production at Marymount Manhattan Theater, which was claimed to be the American premiere, is unlikely to change anyone's opinions.

Personally, after years of puzzling over the score and two made-in-Moscow recordings (at least the Russians occasionally put their museum pieces on display), I have given up on the whole thing. Listening to Dargomizhsky's "revolutionary" opera on disc has always left me unimpressed, and seeing it on stage at last did not help one bit. Yes, it must have been very avant-garde in 1857 for a composer to throw out the operatic conventions of his age and doggedly make a word-for-word musical setting of Pushkin's famous play, an intriguing reinterpretation of the Don Juan legend. But what came out of it all? Dargomizhsky, a minor creative talent, was determined to find a musical sound that truthfully reflected the meaning of each word—not exactly an original idea, and one far more effectively achieved by dozens of superior opera composers, from Monteverdi to Richard Strauss. In one respect, Dargomizhsky was ahead of his time when he devised these monotonous vocal lines. *The Stone Guest* is prophetic of twentieth-century opera at its worst, and in that context, the score sounds as arid as if it had been written yesterday.

A stronger production might possibly have made a difference. In bringing off a work of such slight musical interest, everything depends on singing personalities who can command the stage, vividly project the sense of the words, and convince the audience that they passionately believe in every note. Ron Gentry (Don Juan), Philip Cokorinos (Leporello), Sally Stevens (Donna Anna), Nicole Philibosian (Laura), and Randolph Messing (Don Carlos) were quite incapable of passing that small miracle. They performed conscientiously and respectably, no more. But then, Thaddeus Motyka's prosaic direction could hardly have given them much inspiration, and Vladimir Kin was unable to light a fire under the orchestra. Mostly, my attention was caught by the pleasing classical lines of Beni Montresor's glistening sets and the glamorous audience, most of them apparently well-heeled patrons, dressed to the nines and obviously impatient for a post-performance party. Compared with most of New York's struggling small opera groups, the Chamber Opera Theatre seems to have more access to money than to performing talent. ■



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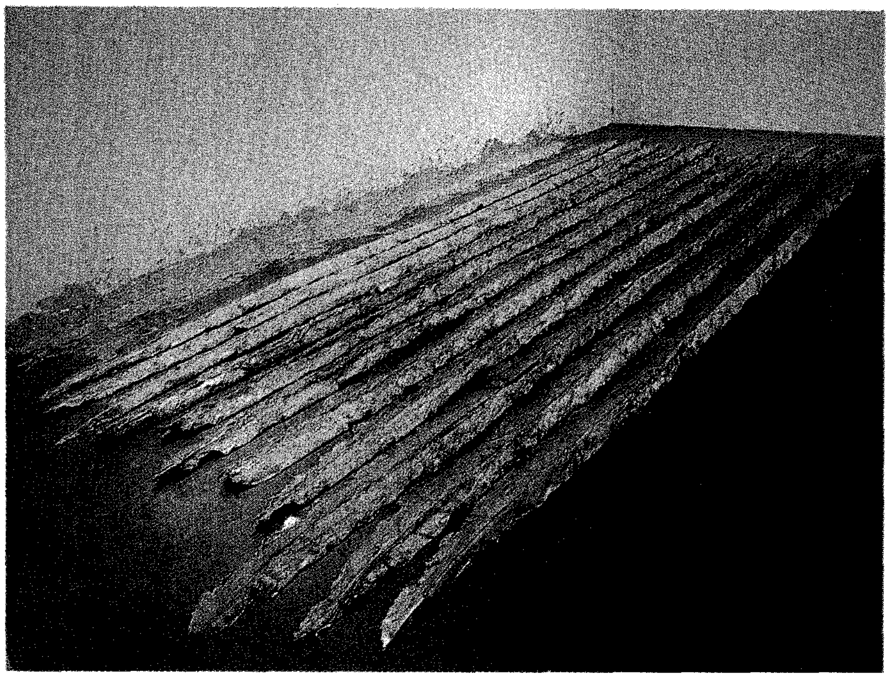
Art/Kay Larson

IN THE REALM OF THE SENSES

"...In Serra's retrospective, minimalist logic struggles toward transcendence; his force is both perceptual and emotional.."



PURE INTENTION: *Serra has re-created* Casting *at MOMA.*

THE CATALOGUE FOR **Richard Serra/ Sculpture** announces the Museum of Modern Art's willingness to leap into the ring for the rare artist it admires. Emblazoned on the cover is *Tilted Arc,* the 120-foot outdoor sculpture that has proved to be such an irritant to the delicate sensibilities of certain public servants who spend their recreational time down in Federal Plaza, magnifying glass in hand, studying the *Arc's* rusted face to see whether the emperor has taken off his drawers. (There are few occasions for respectable people to be respectably titillated these days, so Serra's art has already served a redeeming social function.)

The Modern seldom honors a single living artist. Serra's show is a testament to the confidence that the Department of Painting and Sculpture has in his twenty-year career. It's also an event with built-in urgency—more so now than if the Modern's construction delays had not bumped it off the schedule ten years ago. The issues that made Serra such an Irascible for the artists who followed him are still very much in contention. Minimalists have squared off against maximalists. At stake is the very set of terms by which we talk and think about art.

Polemics aside, Serra wears well. There is an awesome physical presence to the steel slabs he stacks on the floor and walls with such forceful ingenuity. If you can make your way past the unnerving *Five Plates, Two Poles*—in which pipes on the floor hold ceiling-high steel plates that fan out like the armor on a stegosaurus—you are literally stopped in your tracks by *Two Corner Curve.* From a deep corner, a slice of cold-rolled steel arcs across the floor, wedging up against a pillar on the opposite side of the room, blocking your progress.

Great mass warps gravitational space; lesser mass warps lived-in space. *Two Corner Curve,* Serra's tour de force, sucks you into the eddies it creates around itself. You find yourself wanting to touch its surface, which is as ruggedly handsome as a scene from Antonioni's *The Red Desert:* the encrusted teals and deep blue-blacks of bare steel; the orange swellings of rust; the pitted pockmarks of sienna-purple corrosion; all the hues of a Tuscan sunset on black swamp water. When you fight your way out of the gravitational pull of the arc and amble around to the other side, you find that the steel slab has oddly flattened out. No longer a curve, it now seems to have snapped back into a nearly straight line. Human perception functions in its own force field, and *Two Corner Curve* fits (and fights) the curves of the mind.

When Serra began to show folded and torn pieces of rubber and fiberglass and rolled-up sheets of lead in the late sixties, he moved to the head of what came to be called Process Art.The ideas flow straight from Abstract Expressionism: In critic Harold Rosenberg's formulation, "Action Painting" proposed that the locus of painting was in the bond between artist and canvas. Process artists simply got rid of the canvas. Serra came up with a now-famous list of 44 verbs—to tear, to cut, to prop, to fold—which, for him, represented fundamental propositions about the operations that could be performed on physical substances. Then, methodically, he enacted them.

In 1969, when Serra threw molten lead at the base of a wall in the Whitney Museum, he drew the battle lines for his generation. The gesture was electrifying—the art object disappeared in a rain of smoking metal. As the art object vaporized, the artist assumed the central position. Serra's verbs have an unspoken subject: the "I" who performs them, the thinking mind behind them. Rosalind Krauss writes in the catalogue, "Translucency to thought became the real 'subject' of Constructivism, marking a triumph over matter by the formal operations of logic or of science, the object baptized in the ether of reason."

If that image calls up Constructivism etherized upon a table—"ether" suggesting not the slush that fills space but the substance that kills pain—chances are you lived through the minimalist years and experienced the outcome of that triumph of ideas. The euphoria generated by Serra's liberating gesture, as Douglas Crimp's essay explains, helped propel art criticism into the province of philosophy, especially Continental philosophy, phenomenology, and, lately, the much-abused structuralism. The problem, as Krauss unwittingly implies, was that logic and science came to overrule the material foundation of art and life.

There is a poignancy now to minimalist logic. It depends on an image of human beings as bundles of autonomous perceptions—the image put forth by such philosophers as Merleau-Ponty to describe the life of the senses with the deliberately limited terms then available to science. Minimalism assumed that those limits defined the known world. In order to make that assumption stick, it had to reduce the world to wholly knowable dimensions. (Merleau-Ponty might not have been so bold.)

You can see this logic struggling toward transcendence in Serra's retrospective. *Two Corner Curve* is a powerful presence, but its power over the senses requires the absence of distractions. In the pacified emptiness of the Modern's white-walled surroundings, the phenomenal weight of steel produces a Wagnerian chorus of experiences. On the other hand, *Casting,* the thrown-lead piece from 1969, is a case of mind over matter. (Serra has re-created it at the Modern, tossing lead along the base of a wall, then peeling the lead as it cools and stacking it on the floor.) Because it's *only* pure intention, it seems quaint now—an important blip in the history of ideas, but not an object with any force of mind *within* it. *Casting* serves to enshrine not the art object but the conceptual "I" of the artist.

Minimalist language has not proved durable. The ideologues of the movement lodged themselves in the mainstream of art and were chagrined to find that the current swept around them with all the force of unruly life. I came to Serra's show expecting him to be one of the casualties. But Serra knew better than his defenders (and his followers) that *matter* exerts *force.* The force is both perceptual and (though he would deny it) emotional. In *Delineator II,* you walk under two four-ton steel plates embedded in the ceiling, aware of their mass in vivid proportion to your concern for your own skin. In the steel pieces propped against the wall, or the slabs of lead leaning on each other, there is a little thrill of "what if."

Indoors, Serra is a master. Outdoors, the delicacy of the mind's dialogue with nature is nearly drowned out by the background hum of distractions. Where perceptions can be channeled and ordered—in the 200-foot *St. John's Rotary Arc,* for instance, which you must view from a car leaving the Holland Tunnel or while walking across the tunnel overpass—the joined sweep of matter and mind is breathtaking. Where the world tugs at the work in distracted fits and starts—in *Tilted Arc,* for example—Serra's conviction is hard to see or feel. To understand it, you need to stand near *Two Corner Curve* and watch the way an immobile spring of three-inch plate can split the body's awareness of space like a chisel on a diamond's fracture lines.

Serra's show is a surprise and a pleasure—no less because pleasure is a surprising thing to get out of minimalism these days. MOMA's confidence is justified: He remains a leader and a survivor. (11 West 53rd Street; through May 13.) ▬

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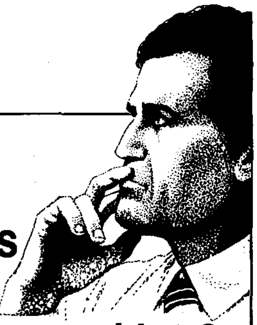

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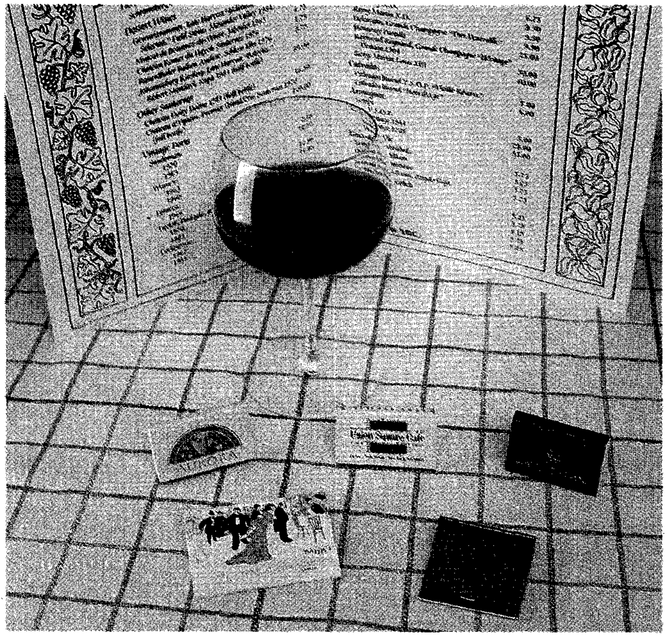
LIST HORIZON

"...Some new restaurants in town have come up with varied solutions to the challenge of starting a wine list from scratch..."

A NUMBER OF RESTAURANTS HAVE opened here in the past few months, and their wine lists are almost as varied as their menus. In the old days, when most fine restaurants were French—or to put it another way, when most diners assumed that only French restaurants and French wines could be taken seriously—new restaurants were always at a disadvantage because they could not offer mature Bordeaux and Burgundies at the same prices as their long-established competitors, many of whom had purchased those older wines years earlier at considerably lower prices. Today, many new restaurants feature American or Italian cuisine, and in response to the growing interest in California and Italian wines, a restaurateur can put together an extensive list of those wines that includes a selection of the most prestigious labels as well as any number of less familiar but excellent choices. (Older California wines are difficult to obtain, but they are not as essential to a California list as older Bordeaux are to a French list.) Although French restaurants still focus on French wines, the new lists in town offer very different solutions to the problem of starting a wine list from scratch.



FINE WINING: *Five hot spots offer a range of choices.*

It should come as no surprise that the best of the new lists is found at **Aurora** (60 East 49th Street), since its director, Raymond Wellington, was previously in charge of the excellent wine list at Windows on the World. Nearly 140 wines, most of them from California and France, are offered on the typed, four-page list, which includes a separate page for older vintages. What makes the list especially attractive, however, is not simply that the selections are varied and knowledgeably chosen, but that the prices are among the most reasonable in town. For example, in most restaurants, champagnes begin at $40 or $45; at Aurora, you can drink Perrier-Jouët for $29, Taittinger for $31, or, if you prefer, Domaine Chandon, from the Napa Valley, for $19. California white wines include Alexander Valley Vineyards Chardonnay 1984 for $17 and Robert Mondavi Fumé Blanc 1983 for $16; white Burgundies range from Mâcon Lugny 1984 for $15 to Louis Latour Corton Charlemagne 1983 for $60.

Some interesting California reds are Sterling Merlot at $17, Simi Cabernet Sauvignon at $18, and Sanford Pinot Noir at $18. The selection of red Bordeaux includes Beychevelle 1979 at $28, Talbot 1978 at $30, and Malescot St. Exupéry 1979 at $25. The special listing of 30 older Cabernets and red Bordeaux, most of them at $75 to $200, includes Léoville-Las Cases 1970 at $75, Lynch-Bages 1961 at $175, and Beaulieu Vineyard Georges de Latour Private Reserve 1974 at $95—prices no higher than those found in many retail stores. There is, in addition, a choice of six wines by the glass that might include an Edna Valley Chardonnay at $5.50 and a Gruaud-Larose 1976 at $6.50.

When you ask for the wine list at **Harry Cipriani,** the clone of Harry's Bar in Venice situated in the Sherry-Netherland, you will be handed a slim, narrow booklet. If the first wine you see is Mouton-Cadet, a wine available in many stores for $5 and listed here at $38, you may imagine that you have inadvertently wandered into A la Vieille Russie, the shop that adjoins the restaurant. But when you see Robert Mondavi Cabernet Sauvignon at $65, Prosper Maufoux Richebourg at $98, and Biondi-Santi Brunello di Montalcino at $200, you may decide, based on a hastily improvised theory of relativity, that Mouton-Cadet is a bargain. Don't despair. Despite markups of 400 to 500 percent for many wines, this erratically priced list does offer a few choices that are not entirely unreasonable.

To begin with, why not order a sparkling wine? The list includes Ferrari Brut de Brut, from Italy's Trentino region, and Domaine Chandon Brut at $35 each, and Veuve Clicquot at $45. (I mean, which would you rather have, Mouton-Cadet at $38 or Veuve Clicquot at $45?) Interesting reds include Franco Fiorina Barolo Riserva 1979 and Lungarotti's unusual San Giorgio 1978, both $35, the latter a flavorful wine from Umbria made with a proportion of Cabernet Sauvignon.

The selection of whites includes a Soave at $15. (True, the wholesale cost of this wine is $2.30—but why quibble about the one wine under $20?) Three excellent, if overpriced, whites are the Chardonnay and Tocai of Jermann, from the Friuli region, at $28 each, and Santa Margherita's multi-varietal blend called Luna dei Feldi, at $29. If you feel that the authenticity of your Italian dishes won't be compromised by an American wine, you'll find that the most fairly priced bottles on the list are several whites from California, including a Mondavi Chardonnay at $28, a Simi Sauvignon Blanc at $21, and a Dry Creek Fumé Blanc at $22.

The curious thing about the high markups at Harry Cipriani is that, although the food is not cheap (there's that notorious $24 carpaccio), the restaurant does offer set menus at $30 and $36. The floor bid is somewhat higher at the beautifully appointed **Maxim's** (680 Madison Avenue, at 61st Street), where you know that once you pick up your knife and fork, you're committed to the prix fixe of $65—more if you happen to like vegeta-

Photograph by John Schupf.

bles. You don't expect to find bargains on the wine list, and as you scan the first page, you note that, sure enough, champagnes start at $55. When you turn the pages, however, you realize that the list, which is almost all French, is well organized and that vintages and producers are indicated for every wine. There are, in fact, a number of reasonably priced wines, including such whites as a St. Véran 1984 of Duboeuf and a Chablis 1984 of Pic at $20 each and a Sancerre 1983 Clos Derveau at $21; such red Bordeaux as Simard 1979 at $21 and Gruaud Larose 1979 at $35; and, among the red Burgundies, a Mercurey Clos des Myglands 1981 for $22 and a Beaune Clos des Mouches 1979 of Drouhin for $38.

The real surprise comes when you discover the old Bordeaux: Calon-Ségur 1949 at $105, magnums of Talbot 1945 and 1929 at $230 and $400 respectively, and among the most famous labels, Pétrus 1976 at $160, Mouton-Rothschild 1971 at $120, and from the fully mature 1967 vintage, Haut Brion at $70 and Margaux at $65. In other words, you can get some fabulous older wines for about the price of Dom Pérignon or Roederer Cristal.

Another predominantly French wine list can be found at **Le Bernardin** (155 West 51st Street), the sumptuous seafood restaurant run by the brother-and-sister team of Maguy and Gilbert Le Coze, whose Paris original continues to flourish. Considering that Le Bernardin has a prix fixe menu of $55, there are quite a number of reasonably priced bottles to be found in its cellar. As is the case at Maxim's, the minimum price of a bottle of white wine is $20, but the choice includes not only the familiar Muscadet, Sancerre, and Pouilly-Fumé, but Crozes-Hermitage from the Rhône, St. Romain, Rully, and Montagny from Burgundy, and two unusual dry wines from the Sauternes region, Doisy Daëne Sec and "R" of Rieussec. A similarly priced red from Bordeaux is the ubiquitous Château Simard 1979. There is also an agreeable red from the Loire, Château La Roche 1983, at $16.

The rather extensive list includes an interesting selection of white Burgundies from Meursault, Puligny-Montrachet, and Chassagne-Montrachet, most at $35 to $42. Those who enjoy rare white wines and are prepared to pay for them will be intrigued by such bottles as Pavillon Blanc du Château Margaux 1983 ($70), Haut-Brion Blanc 1982 ($120), Musigny Blanc 1982 of Vogüé ($170), and the Morey-St.-Denis Blanc 1979 of Ponsot ($75). The small but well-chosen California selection includes Chardonnays from Dry Creek ($25) and Sterling ($28) and the Iron Horse Fumé Blanc ($23).

There are a number of good red Burgundies in addition to the two already cited, but the page of red Bordeaux pre-

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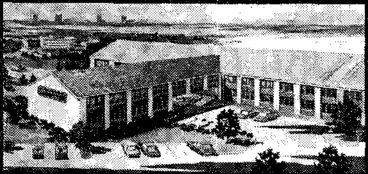

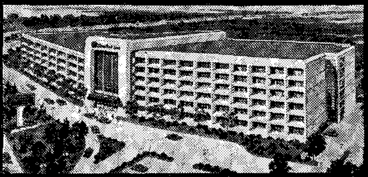

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THE INNOVATIVE SPANISH RESTAURANT

sents the classic problem faced by new French restaurants—most of these wines are expensive, and almost none is older than 1979. So we find such 1979s as Ducru Beaucaillou at $60, Latour and Mouton-Rothschild at $100, and Lafite at $125, as well as the tempting Latour-à-Pomerol at $38. Why so many young red Bordeaux in a fish restaurant? Because the list is very similar to the one in Paris, where many diners accompany fish with red wine, especially Bordeaux. (As it turns out, few New Yorkers are ordering red wine with fish.)

The list at the **Union Square Cafe** (21 East 16th Street) is completely different, and represents the most ecumenical approach of all. Although only three dozen wines are offered on the attractively presented two-page list (plus a number of sparkling wines, including Venegazzù Prosecco at $17), they are an interesting, well-chosen, and moderately priced selection, primarily from France, California, and Italy, with full details about producer and vintage. The whites, for example, include Rully 1984 Domaine de la Folie at $18, Sancerre 1984 of Neveu at $16, Chardonnay 1983 of Jermann at $15.50, Tocai Friulano 1984 of Ronco del Gnemiz at $17, and, from California, such Chardonnays as Silverado 1984 at $22 and Sonoma Cutrer 1983 at $19.

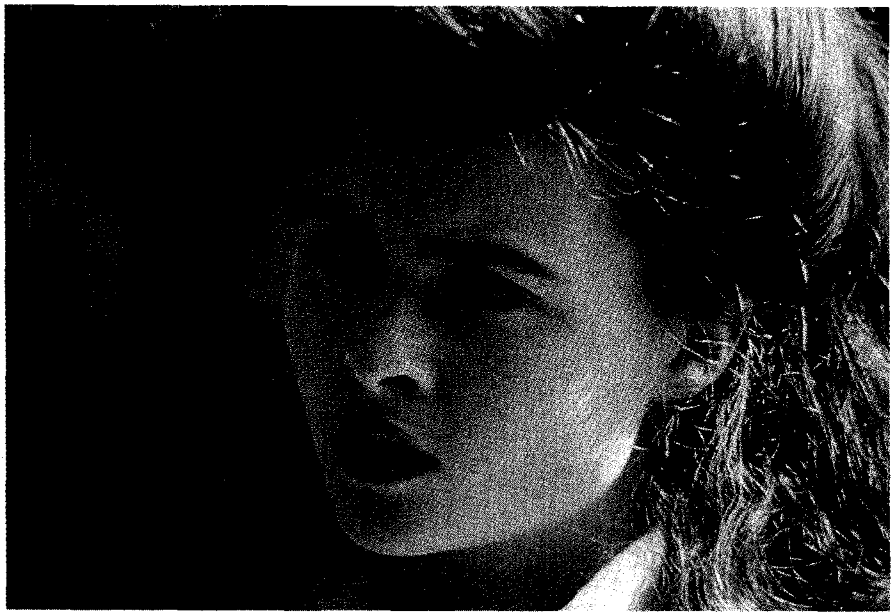
The reds include several Bordeaux and Burgundies at $14 to $18, Bricco Manzoni 1980, from Piedmont (an unusual proprietary blend of Nebbiolo and Barbera), at $16, Cabernet/Shiraz 1980 of Petaluma, in Australia, at $20, and, from California, Cabernet Sauvignon 1979 of Freemark Abbey at $20, Merlot 1981 of Rutherford Hill at $16.50, and Pinot Noir 1982 of Sanford at $18.50. In addition, a number of dessert wines are offered by the bottle and the glass, including Malvasia delle Lipari and Vin Santo from Italy, Muscat de Beaumes-de-Venise from the Rhône, and late-harvest wines from California and Australia. All in all, a well-conceived list with a balanced mix of the familiar and the unusual.

One of the first restaurants to offer a range of dessert wines by the glass, incidentally, was Carolina, and this idea seems to be catching on. The **Water Club** (500 East 30th Street) recently introduced a separate list of sweet wines that includes a late-harvest Gewürztraminer from California, Château Romer du Hayot 1976, from Sauternes, and a 1976 Auslese from the Rhine at $4.75 to $5.75 a glass, as well as several 1970 and 1963 vintage ports at $7.50 to $16.50. **Tastings on 2** (953 Second Avenue, near 51st Street) offers nearly a dozen 1975 vintage ports at $4.25 to $6.50 a glass, plus a selection of ruby, tawny, and older vintage ports. A complementary "Port Plate"—Stilton, figs poached in wine, Fragolatti cake, and an assortment of nuts—is available at $5.50. ▬

Movies/David Denby

THE LONGEST JOURNEY

"...Ivory, Merchant, and Jhabvala have finally broken through: All of *A Room With a View* is alive—even the *weather* is dramatic..."



UNFINISHED CHARACTER: *Helena Bonham Carter as Forster's Lucy Honeychurch.*

UNTIL NOW, I WOULD HAVE SAID—I *have* said, on many occasions—that the filmmaking team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) is far more persistent than gifted. But suddenly the angels have smiled. After many high-minded defeats, many stiff-jointed attempts at adapting literary classics (*The Europeans, Quartet, Heat and Dust, The Bostonians*), this earnestly industrious trio has broken through. Their adaptation of E. M. Forster's **A Room With a View** is so vigorous, funny, and stirring that it can safely be called a triumph.

Director James Ivory has found the life in Forster, even if he couldn't find it in Henry James's marvelous comedies *The Europeans* and *The Bostonians*. Part of the reason may be that Forster dramatizes things more openly than James: The clash of manners and viewpoints is swifter, more direct, and closer to theatrical farce; the drama at times approaches melodrama (particularly in *A Room With a View*). Ivory has responded to the active surface. There's physical comedy and even some malice in this movie. The whole picture is alive—even the *weather* is dramatic.

A Room With a View, which Forster began in 1901 and published in 1908, when he was 29, is about an unformed and largely stifled upper-middle-class girl, Lucy Honeychurch (Helena Bonham Carter), whose passionate nature becomes apparent only when she plays the piano. Cranky, selfish, and almost completely self-deluding, Lucy is hardly one of literature's greatest heroines, but she's serviceable enough—her unfinished character becomes a kind of battleground on which the forces of social convention and paganism fight a desperate, almost violent battle. A classical comedy, with appropriate and inappropriate suitors, coincidences, blunders, confrontations, and so on, *A Room With a View* is also a key document of the war against physical prudishness: In his uninsistent way, Forster, almost as much as D. H. Lawrence, worshiped the body, nakedness, the instinctual life. Compared with a later Forster novel like *Howards End,* this is an innocent work, and in fashioning the screenplay, Ruth Prawer Jhabvala has kept the young Forster's ardent, rosy-ripe tone as well as his satirical wit.

The time is early in the century, and Victorian manners are holding on—barely. At a genteel *pensione* in Florence, an odd father and son—Mr. Emerson (Denholm Elliott), an elderly anarchist and freethinker, and the morose George (Julian Sands)—offer to exchange rooms with two ladies whose windows overlook an alley rather than the Arno. The men are initially rebuffed by Miss Charlotte Bartlett (Maggie Smith), who is Lucy's chaperone. And even after she agrees, Charlotte finds the idea insulting—sexually aggressive somehow, as if the two men might linger in the rooms they have given up. In Charlotte, prudery has swelled into prurience.

The first part of the movie is a discomforting comedy of tourism. Hemmed in by her chaperones and guidebooks, and convinced that nothing serious will ever happen to her, Lucy walks the Piazza Signoria, surrounded by some of Michelangelo's most tumultuous sculptures. Suddenly two men quarrel and exchange blows; one of them spins backward, spitting blood, and drops dead at Lucy's feet. The scene is shocking in every way. Ivory gets a prodigious physical performance out of the Italian who plays the dying man; he creates a rushing, impassioned death scene, with groups of men surging back and forth—for a moment, it could be a scene by Bertolucci. As Lucy faints, young George Emerson catches her in his arms. For George, who is gloomy and depressed, the murder is portentous. Something breaks loose in him; the blood quarrel calls to his own blood, rousing him from his stupor. Later, during a picnic outing to the countryside, he catches Lucy up again and embraces her.

Working with the talented cinematographer Tony Pierce-Roberts, James Ivory produces the most consistently handsome and exciting scenes of his career. The views of Florence have the slightly faded yellowish-gold look of an old print. Outside the city, during a long carriage ride to the hills, the colors turn thick and dark—almost painfully beautiful. Adding to Richard Robbins's full-bodied score, Ivory uses some Puccini sung by Kiri Te Kanawa—not the usual things from *Bohème* or *Butterfly,* but half-familiar arias from *Gianni Schicchi* and *La Rondine.* When a loutish carriage driver leads Lucy away from some clergymen and in the direction of George, the slight overripeness of the music—romanticism falling just short of kitsch—completes the notion that in Italy even common things are touched with a sensuous genius.

As the larger meanings unfold, an excellent group of actors sustain the comedy of manners. Maggie Smith brings her

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deeply romantic nature to Charlotte's repressed hysteria—she humanizes the hapless Charlotte, even as she takes her through the movie's cruelest jokes. Judi Dench is chipper and impervious as the canting trash-novelist, Eleanor Lavish. And the alarmingly fleshy Simon Callow is suitably ambiguous as the socially adroit clergyman, Mr. Beebe—a smooth, intelligent, but essentially contemptible man.

The tiny Helena Bonham Carter fares better here than she did in *Lady Jane.* (No actress without a neck should play the Queen of England—even a queen who lasted only nine days.) Her glory, of course, is her face. Her features form perfect circles, and the circles interlock and make up a triangle; she has a face that seems designed to be painted by art students. But then the face acts. Lips are chewed, brows furrowed, chins buried in lace collars. Since Lucy is meant to be ignorant of herself yet transparent, Bonham Carter's amateurishness doesn't hurt much. But she's certainly odd. In a good way, Julian Sands, as George, is odd, too. Strong and tall, with a handsome needle nose and straight blond hair, Sands speaks in such deadly earnest that you can see his lips curling away from his teeth in the effort. His seriousness is almost comical. But Sands also gives George a sportive physical robustness, and the physicality redeems him as a hero.

The scene shifts to England, and a new suitor appears—the refined, supercilious prig, Cecil Vyse (Daniel Day Lewis). Cecil is played, amazingly, by the very same actor who is the punkish street tough Johnny in *My Beautiful Laundrette.* Wearing a morning coat, pince-nez, and a thin mustache, Day Lewis holds himself up as straight as a maître d' in a second-rate expensive French restaurant. He gives a performance scaled for the theater rather than the movie camera—funny, but too broad. Even another dandy would find this Cecil absurd.

Cecil's bloodless claim on Lucy is implicitly blasted away in the movie's best scene, when George, Mr. Beebe, and Freddy (Lucy's brother) strip off their clothes and go bathing in a pond—an explosion of movement and light and physical joy that is one of the great things in recent movies. In 1908, three men could run around in the buff without any suspicion of homosexuality, but the moment still feels like the breaking of a taboo. As the men leap out of the pond and chase each other in and out of the shadows, I thought that Merchant, Ivory, and Jhabvala have achieved what they were looking for at last—the union of painterly, high-art aestheticism and exciting moviemaking. They've broken out of the circle of genteel, honorable failure—maybe that's why the scene feels so exhilarating. It was worth the wait. ■

The Insatiable Critic/Gael Greene

MY PET JACKFISH

"...Subtle tastes and sophisticated trills—like that shimmering jackfish—make crowded Hasaki an especially popular retreat..."

NO MATTER HOW ADVENTUROUS I'VE BEcome—liberated from the Velveeta cocoon of the Midwest to delight in sea slugs and pickled plums—the audacity of the Japanese appetite never ceases to astonish. Looking at the jackfish tataki, tonight's special at the tiny below-sidewalk nook known as **Hasaki,** I feel as if I'm about to eat a beloved pet.

SHARDS AND SNATCHES: *Explore Hasaki's parade of zesty Oriental canapés and tofu "jelly rolls."*

The fish shimmers as if alive, its head arched to the ceiling, its tail fanned upward on a pedestal of carved daikon. But the body has been minced, skin still attached to blushing flesh. Once I get over a shudder at the barbarian intimations, the fish is delicious.

The tastes are subtle and striking, the textures astound, and the little trills of sophistication—like that jackfish—make the narrow, crowded Hasaki an especially popular retreat just a minute's walk from the Public Theater. Indeed, it was Joel Grey, starring in *The Normal Heart,* nearby on Lafayette Street, who first led me down the steps past the bronze fountain and pin-lighted shrubbery to Hasaki's shellacked-tree-trunk tables. Grey, my earliest guru in the idolatry of sushi, is especially tickled by the house's Boston roll—mayonnaise-streaked shrimp in a rice nest with a seaweed wrapper—and the design-your-own tempura, crisp and sweetly delicious, priced by the piece: $1 for a batter-dipped fluke, a seaweed-lined squid, or two scallops; $1.50 for a sea urchin in a leaf; $2 for a ginkgo-nutted shrimp; 50 cents for any vegetable—broccoli, eggplant, shiitake, yam.

All these little shards and snatches of dumplings, tofu-and-vegetable "jelly rolls," and zesty Oriental canapés seem very light and gently priced, but it's easy to run up a tab of $25 or more per person, exploring sushi and sashimi at $1 or $2 for a bite and a half, nibbling at the specials of the day, and then plunging into a glorious hill of green noodles or intensely perfumed stew while sipping beer or hot sake. But from 5 to 7 P.M., the "Sunset Dinner"—appetizer, miso soup, sushi or sashimi (with rice), fish of the day, "chef's special small dish," tempura, fresh fruit, and tea—is only $12. You may leave feeling lean and healthy yet still ever-so-slightly hungry for something wildly raunchy, like Steve's ice cream with crushed Reese's peanut-butter cups—thank heaven, available just a half-block east, on Second Avenue.

As good as the sushi can be here, it is not, to be a perfectionist crank, on a par with the supernal jewels crafted uptown at Takesushi or Mitsukoshi. But there is sparkling tuna and yellowtail, tangy orange clam, silken squid, fresh engewa (the fin of the fluke), and, often, delicate raw shrimp, forbidding in their grayness and (quite frankly) slimy texture, but amazingly delicious—a taste thrill! I could not get my companions to concede.

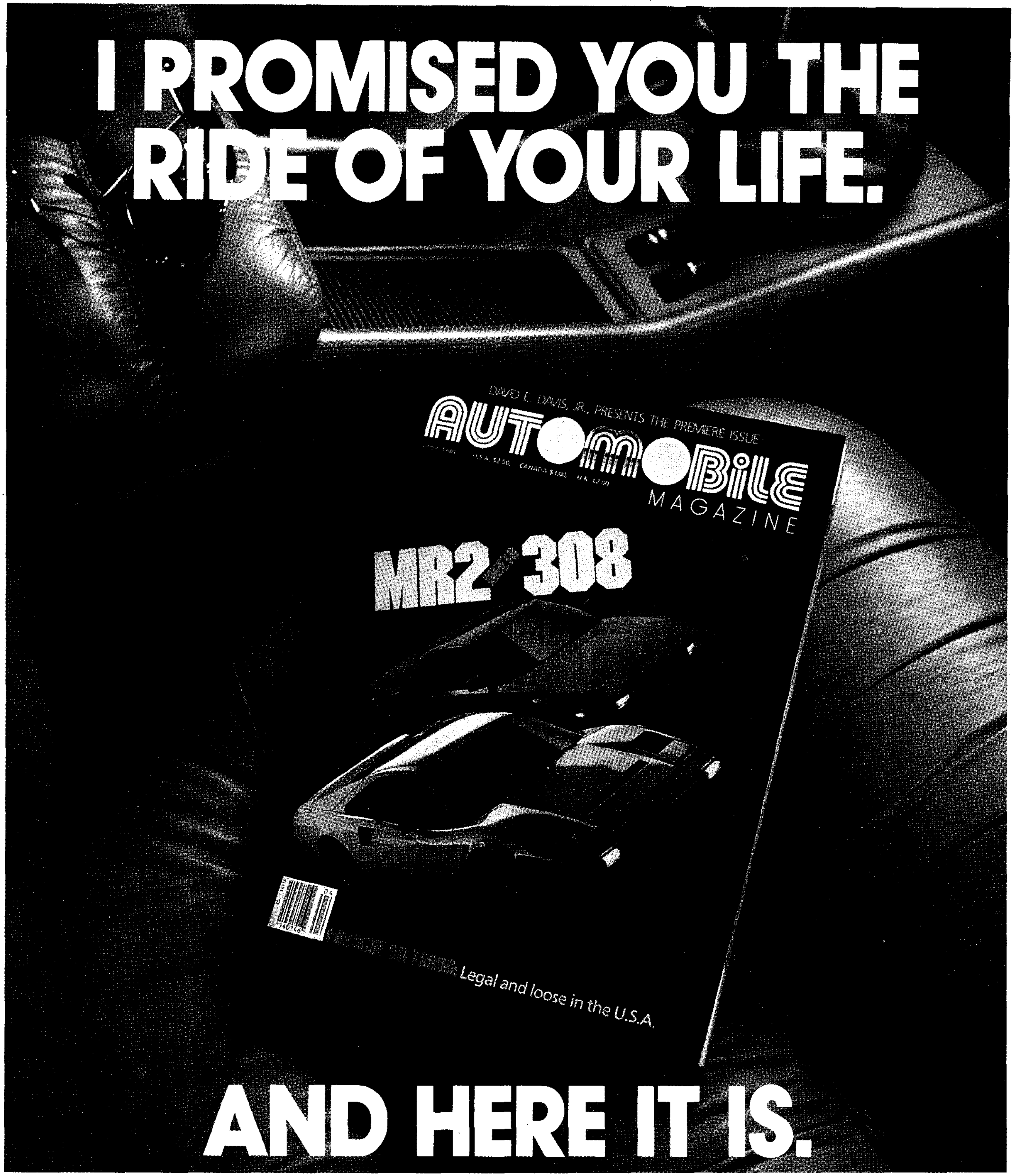
But the undebatable pleasures of Hasaki are the tenderest bits of eel wrapped like jelly roll in thin curls of cucumber; yellowtail and impeccably cooked shrimp similarly ribboned, with a dab of custardy sauce; a tasty sandwich of crisp fried eggplant and minced shrimp; delicious shrimp dumplings in stylish flutters of dough; and shimmering tofu with vegetables rolled in salmon—each appetizer dish providing a bite or two for four or five. Asparagus tips in soy-scented butter is often an unlisted special. From the limited verbal descriptions, it's not always possible to know for sure what you've ordered, but a little bowl of moist nubbins of chicken with knobs of vegetables—some recognizable, some not—is splendid, and something I could swear is described as monkfish terrine turns out to be exquisite steamed liver of that fish, pressed and sliced, served with scallion and a mini-mound of ginger paste. Tiny saucers of dipping pools come and go, as do pureés of radish hot or bland, but to me it seems a tragedy to blur the elusive fragrance of fresh fluke or those fragile tofu creations in a blitz of soy.

After a parade of little tastes, Western appetites may long for something to chew on. When the broiled fish of the day is salmon, it's a small steak, impeccably cooked with crisped tasty skin. Tasty filet mignon is seared and handsome on a sizzling black platter with bright al dente vegetables. Tempura-soba are green noodles topped with battered-shrimp tempura, growing soggy but delicious in a wonderful, perfumed broth with just a hint of miso. And yaki-Hasaki is a Japanese pot-au-feu, mostly sea creatures and bits of lotus buds and cellophane noodles in a heady broth—enough for a tasting quartet to share.

For research purposes, you may want to sample red-bean sauce on vanilla ice cream. You may even like it. There is fresh fruit, too, and strong coffee—brewed in a laboratory flask on a little Bunsen burner—that is fun to watch and good to drink.

Hasaki, 210 East 9th Street (473-3327). Open for dinner daily 5 p.m. to midnight. A.E., M.C., V. ■

Photograph by John P. Cavanagh.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WHAT BABIES COME TO

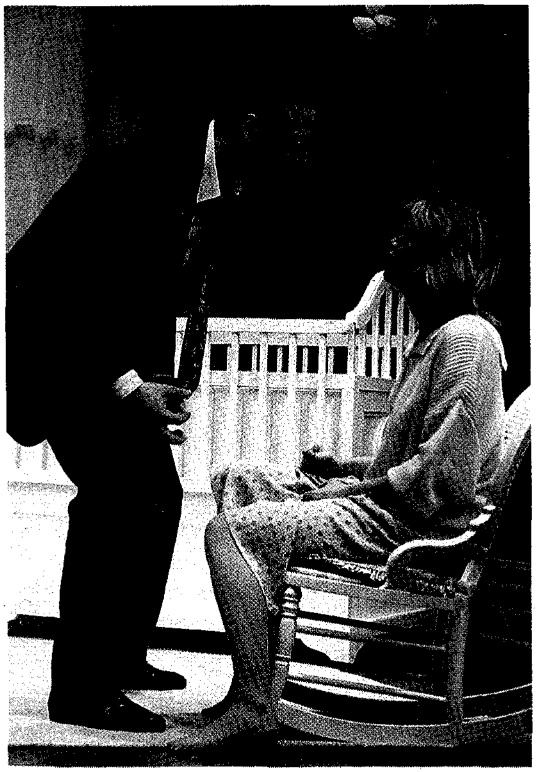
"...In *Little Footsteps,* where Ted Tally's subject is parenthood among the yuppies, the dialogue perks and prickles wittily..."

TED TALLY, THE AUTHOR OF **Little Footsteps,** is a young playwright full of various evolving talents coming along, if not with giant steps, ever so nicely just the same. He is still feeling his way, testing his wings, sowing his oats—or whatever the right cliché may be—and is in no unseemly rush for a blockbuster. Everything he has done so far was enjoyable and deserving of support: *Hooters* was a wistfully quizzical comedy about young people on Cape Cod finding themselves in the sand, the sack, and their psyches; *Terra Nova,* about Scott's doomed Antarctic expedition, was a rare, fine stab at tragedy with comic undertones that very nearly came off; and *Coming Attractions* satirized the celebrity cult, pop culture, and the criminal as artist in ways that, though not entirely novel, hilariously stuck the needle where it's needed.

Now comes *Little Footsteps,* again at Playwrights Horizons, where Tally's other plays have been nurturingly, imaginatively mounted. This time, the subject is parenthood among the yuppies, and the mode is mixed, not to say scrambled. We start with comic fantasies and sardonic monologues to the audience in the manner of *Joe Egg;* from there we go into straight boulevard comedy, thence into gritty farce, only to end as amiable didacticism. It would be a rocky ride indeed if the four disciplines of this tetrathlon weren't negotiated by an authorial athlete as fit and playful as a fiddle. Though little of *Little Footsteps* is overwhelming, all of it is civilized, literate, mind-stretching entertainment, its tomfoolery leavened with thoughtfulness and taste.

Ben and Joanie, in their mid-thirties and married eight years, as upwardly mobile as a helicopter, are expecting. They are repainting the dining room into a nursery (Joanie is a serious painter *manqué*), covering the walls with propaedeutic frescoes and expecting more than a baby: to be model parents, to become even greater conjugal lovers, and, most daringly, to grow up. Ben, to be sure, has doubts, being Jewish, a great jokester, charmingly immature, and as good a baby as could come out of Joanie's womb. Joanie is full of bravado, though less than sure about her motivation for motherhood; under her brave, gibbous façade, she is eminently deflatable. And Ben, as dubious about painting as about paternity, proves himself neither muralist nor moralist as he keeps brushing off Joanie's commands to hit the brushes. The spouses explode, and so does the marriage.

Act II takes place during the christening party at the house of Joanie's parents, whither Joanie has escaped from her soon-to-be-shed spouse. Charlotte and Gil are affluent Wasps, and their typicalness is epic; moreover, they never much cared for Ben, a non-feeling that is wholly reciprocated. What happens is, though predictable, not without its minor surprises and major amenities, especially since Charlotte and Gil are amply realized comic figures. If anything, it is the principals who evince a lack of three-dimensionality. No grave matter; Tally writes well, the jokes come thick and fast, and why expect a frieze to be a statue?


GREAT EXPECTATIONS: *Blum and Lange in* Little Footsteps.

The dialogue perks and prickles wittily: "Creativity is a sore spot with Ben—he works in television." Ben, comparing spermatozoa to atom bombs: "You pray to God they're never fired off with a serious intent." Ben to the audience: "Joanie is always right, I'm always wrong. If you're keeping score, that's all you need to know." Foreseeing the demanding dialectic baby will engage its parents in: "Why is there death? What is my thing for? How come God made bag ladies? Who the hell is Leona Helmsley?" The in-laws to Ben: "We have nothing against your religion, Ben; it's *you* we hate." Ben, defensively: "I'm a lousy Jew. I always have been." Joanie, sweetly: "You're a lousy human being." The scene in which the wised-up Joanie tells a Ben bursting with paternal resolve what infant rearing is really like comes off as sustainedly riotous, verbally and visually, as anything the comic muse has granted a *farceur.*

And how well it is all acted under Gary Pearle's cogently timed, spicily succulent direction! Anne Lange, an adorable actress even in dreadful plays, here gets her chance to be entirely enchanting. Reminding me of the young Anne Jackson with a touch of Hepburn's rasp thrown in, she maneuvers with Napoleonic command, lining her comedy now with acid, now with pathos—and now giving it to us disarmingly straight. She deploys her huskily sensual voice as nimbly as her eloquently sprightly frame; she is bittersweet as an endive, tangy as crème fraîche, and altogether good enough to eat.

Mark Blum, as Ben, proves yet again that he is one of our most versatile, intelligent, and charming young actors, as good at nursing a slow burn as at dazzling with quicksilver variety. His Ben is supremely personable and utterly impossible, and he juggles these not incompatible contradictions with a skill any prestidigitator might give his right arm for. Watch him, for instance, react to Joanie's glad tidings that parenthood has its joys, "but 95 percent is awful." Blum stands there, blithering, "95 percent?" crestfallen from crest to arch, if not toe, and shrivels to nothing before our eyes.

As Gil and Charlotte, Thomas Toner and Jo Henderson are flawless aristocrats of absurdity, and there is a final *coup de théâtre* to set your spirits soaring. Scen-

Photograph by Gerry Goodstein.

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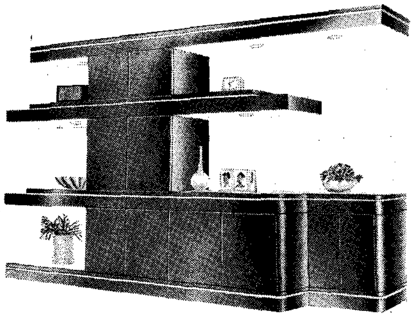

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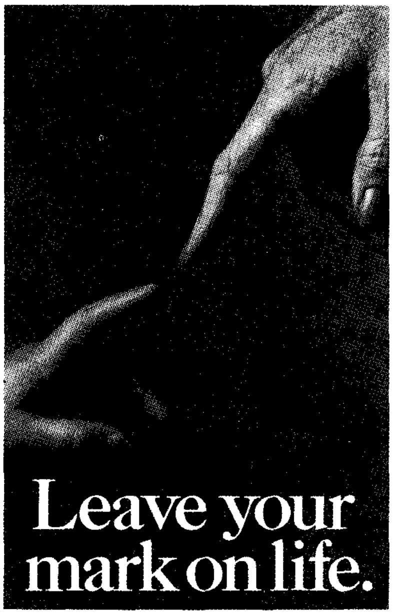

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ery (Thomas Lynch), costumes (Ann Hould-Ward), and lighting (Nancy Schertler) join seamlessly in this all-star acting ensemble. The author of *Little Footsteps* may still have a short distance to go, but do subsidize him with your attendance; such an investment in his future is safer than buying pork bellies and funnier than pig bladders.

Brigadoon, MEANT TO MATERIALIZE ONLY once per century, has latterly taken to showing up every couple of years. Now the City Opera inaugurates with it its annual musical-comedy season. The operetta-ishness of this 1947 score would make it an ideal choice but for the aforementioned overexposure. This five-week run is partly double-cast, and I deliberately caught the team Peter Davis is not reviewing in this issue. With any cast, though, this is a most ingratiating score, and there's hardly a number that doesn't snuggle up cozily inside the ear. The Lerner lyrics are somewhat less winning than the Loewe music, but they get lost in any case in the State Theater's cavernous, less than hospitable venue. Why not haul out those celebrated surtitles—or does the management fear the audience might sing along?

Desmond Heeley has designed distinctive costumes, but his sets (except for a permanent framing arbor that, for all its storybook charm, outstays its welcome) are even better: a blend of realism and stylization that, superbly lighted, might plausibly sprout miracles. Duane Schuler's lighting is what the great medieval Scottish poet William Dunbar called Aberdeen: "the lamp of bewtie, bountie, and blythnes." Agnes de Mille's dances, as re-created by James Jamieson, are as merry, moody, or menacing as ever, and the story remains foolish, sentimental, and, if properly acted, touching.

Yet because Lerner's book and even Loewe's music nod off toward the end, it devolves on the performers alone to convey the miracle of love. As Fiona, Beverly Lambert is vocally and histrionically up to it, but John Leslie Wolfe, as Tommy, can't act and has a throat-bound voice. As Jean, Camille Ross is fine as long as she dances and doesn't speak; as Harry Beaton, Luis Perez is a compelling dancer who can also speak and act. As Jeff, Tony Roberts does equally well by tart lines and tartan pants, and Marcia Mitzman is an exuberant Meg, though of somewhat uneven vocalism. James Billings is a dreary Mr. Lundie, whereas David Eisler sings and acts Charlie to perfection. There is fancy footwork from Tinka Gutrick, though who could equal Lidija Franklin, of the 1947 cast, in the funeral dance? The accents will do: Hardly anyone puts his foot in his brogue. Gerald Freedman's staging is pedestrian, but, a few burrs apart, there's still plenty of heather on that hill. ■

SALES & BARGAINS

BY LEONORE FLEISCHER

SAIL AWAY

CRUISE TO FARAWAY PLACES AT BARGAIN prices. An Alaskan cruise on the *Royal Princess,* departing from and returning to San Francisco (May 26 to June 5), calls at Vancouver, Juneau, Glacier Bay, Sitka, and Victoria, was, for an air-conditioned outside twin room with twin beds, bath, shower, TV, and refrigerator, $2,680, $3,050, or $3,110 per person double occupancy, depending on location, now $2,030, $2,350, or $2,360. New York–San Francisco round-trip airfare is $210; port taxes are $25. A "Great Cities of Asia" cruise on the *Pearl of Scandinavia,* departing from and returning to Hong Kong (June 23 to July 10), calls at Bangkok, Canton, Kota Kinabalu, and Bandar Seri Begawan, among other ports, and includes two nights with breakfast in first-class hotels in Hong Kong and in Bangkok. Ship cabins have air-conditioning, bath and shower, and a refrigerator; prices are per person, double occupancy. Outside double cabins with twin beds, were $3,765 and $4,130, now $2,805 and $3,130; inside double cabin with twin beds, was $3,470, now $2,595; deluxe outside single cabin, was $6,585, now $4,828; deluxe suite, was $6,680, now $4,904. Round-trip airfare between New York and Hong Kong is $289; port taxes are $89. A 50 percent deposit is required upon booking. A.E., checks accepted. *Tiberti Travel, Ltd., 177 East 87th St. (427-5913; out of state 800-227-6772); Mon.–Fri. 9 a.m.–7 p.m. and Sat. 10 a.m.–3 p.m.*

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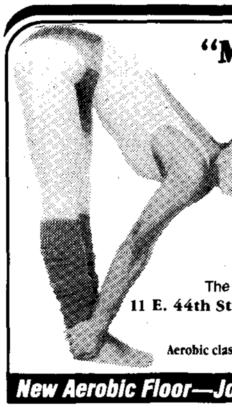

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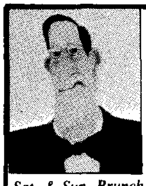

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YARNS

THIS COMPANY, WHICH ALWAYS DIScounts yarn, is reducing prices further. For example, yarns in 50-g. weights: fingering-weight or sport-weight wool, was $2.95 a ball, now $1.95; Silke silk, was $12.50 a skein, now $7; Estate cotton-silk-and-rayon blend, was $2.50 a ball, now $1.50; Louisiane cotton bouclé, was $4.95 a ball, now $3.25; Rock rayon ribbon, was $4 a ball, now $2.95; Codina cotton ribbon, was $5.45 a skein, now $3.25; ABC cotton, was $2.25 a skein, now $1.65; selected wools, now 20 percent off; cones of cotton, wool, acrylic, and mohair, now $10 a lb. M.C., V., checks accepted; all sales final. *Zamart, Inc., 11 West 37th St. (869-7606); Mon.–Fri. 10 a.m.–6:30 p.m. and Sat. till 5:30 p.m.; through 3/28.*

HIGH-TECH CHIC

THIS WAREHOUSE IS HAVING A SALE ON portfolios, briefcases, loose-leaf binders, and ring binders made of Tuflex, a lightweight, durable material. For example: 25-by-36-in. portfolios (suitable for artists and models), retail $116, here $90; 14-by-18-in., 18-by-22-in., 20-by-26-in., and 22-by-31-in. portfolios, retail $46, $58, $76, and $86, respectively, here $35, $40, $50, and $70; 9-by-12-in. and 11-by-15-in. briefs (underarm cases) or briefcases, retail $30 and $36, respectively, here $20 and $25; 14-by-18-in. and 18-by-22-in. ring binders, retail $70 and $82, respectively, here $55 and $70; the loose-leaf binders, retail $44, here $35. Also, eyeglass cases, cosmetic cases, and luggage. Cash only; all sales final. *Pirelli, 826 Broadway, at 12th St., seventh floor (420-0614); Wed.–Fri. 9:30–noon and 4–7 p.m.; 3/12–14 only.*

AMISH QUILTS

THESE LOVELY AMISH COTTON QUILTS are handmade in Iowa in traditional nineteenth-century patterns with very fine stitching. For two days, a small selection of the quilts will be available for you to examine before placing an order. You may also purchase these samples. Patterns include Lone Star, Wedding Band, Four-Point Star, Octagonal Star, Drunkard's Path, Monkey Wrench, Nine Patch, Log Cabin, Tumbling Blocks, Boston Commons, Flower Basket, Flower Garden, Giant Dahlia, Postage Stamp, as well as an elaborately stitched white wedding quilt. Prices vary according to intricacy of design and stitching; most patterns cost about $120 (crib size), $250 (twin size), $350 (full size), $365 (queen size), and $375 (king size); Flower Garden and Flower Basket, however, cost $200 (crib size), $500 (full size), $525 (queen size), and $550 (king size). *Mrs. Yutzy's Quilts, 113 East 12th St., second floor (473-1022); Fri. and Sat. 10 a.m.–7 p.m.; sale 3/14 and 15 only.*

NECKTIE CARE

HAVE YOUR NECKTIES CLEANED AND/OR narrowed during this sale (minimum, four ties). Cleaning, was $3 per tie, now $10.20 for four ties and $2.55 each additional tie. Narrowing, was $6 per tie ($24 for four), now $5.10 ($20.40 for four). Ties may be brought in or mailed. To mail, add $2 postage for up to eight ties and $3 for nine or more. Sale at this location only. Checks accepted; no credit cards. *Tiecrafters, 116 East 27th St., New York, N.Y. 10016, sixth floor (867-7676); Mon.–Thurs. 8:30 a.m.–6 p.m. and Fri. till 5 p.m.; through 3/28.*

COSTUME JEWELRY

THE DESIGNER OF THIS COSTUME JEWELry, featured in fashion magazines, is selling a large selection of items at very low prices. For example, necklaces, retail $40–$68, here $10 and $15, include: ropes of oversize silver-plate beads, retail $68, here $15; ropes of wood-and-silver-plate beads, retail $48, here $15; bright-colored plastic ropes, retail $45, here $15. Clip-back and pierced-ear earrings, retail $12–$30, here $3–$5; loose beads, here 5–15 cents each. Cash only; all sales final. *BRZ, 37 West 20th St., Room 1010 (645-5930); Fri. and Sat. 10 a.m.–6 p.m.; 3/14 and 15 only.*

FOR HOME

FAMOUS-MILL FABRICS ARE HERE AT 50 to 90 percent below retail prices. For example (prices are per yd.): 48-in.-wide polyester sheers, retail $6, here $1.50–$2; 118-in.-wide polyester sheers, retail $12, here $3; 118-in.-wide polyester lace, retail $20, here $6; 48-in.-wide cotton-and-rayon moiré and novelties, retail $10–$16, here $4; 48-in.-wide Roclon insulated lining, retail $3, here $1.25; 45-in.-wide cotton Waverly prints, retail $6–$8, here $2; 54-in.-wide cotton Schumacher prints, retail $12–$30, here $4–$5; woven cotton-and-polyester jacquards, retail $9–$12, here $3.50; printed cotton-and-rayon velvets, retail $16–$20, here $7; 54-in.-wide woven upholstery-weight fabrics, retail $24–$36, here $10; 70-in.-round crewelwork tablecloths, retail $70, here $20; soiled and damaged crewel bedspreads, here $10 and $20. M.C., V., checks accepted; all sales final. *Gurian Fabrics, Inc., 6 West 30th St. (689-9696); Mon.–Fri. 9 a.m.–5 p.m.; through 3/28.* ■

A Complete Entertainment Guide for Seven Days Beginning

MARCH 12

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MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. at Sixth Ave.** 431-1590. #1—Thru Mar. 18: *Antonio Gaudi; Jumping.* #2—*The Mystery of Picasso.*

2. **THALIA SOHO—Vandam St. at Sixth Ave.** 675-0498. Mar. 12: *Eye of the Needle; The Spy in Black.* Mar. 13: *Band of Outsiders; A Married Woman.* Mar. 14–15: *The Bicycle Thief; Two Women.* Mar. 16: *Diabolique; Frantic.* Mar. 17: *The Quiet Man; The Rising of the Moon.* Mar. 18: *Niagara; Don't Bother to Knock.*

3. **ESSEX—Grand St. nr. Essex. St.** 982-4455. Thru Mar. 13: *The Naked Cage; Fright Night.* Opening Mar. 14: *Bad Guys.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** 674-2560. #1—*The Go Masters.* #2—*28 Up.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** 929-8037. #1—*The Gods Must Be Crazy.* #2—*Salvador.*

6. **8TH STREET PLAYHOUSE—8th St. E. of Sixth Ave.** 674-6515. *House.*

8. **THEATRE 80—St. Mark's Pl. E. of Second Ave.** 254-7400. Mar. 12: *The Front Page* (1931); *I Cover the Waterfront.* Mar. 13: *Ecstasy; Algiers.* Mar. 14–15: *The Trial* (1963); *The Third Man.* Mar. 16–17: *The Goddess; Ladies of the Chorus.* Mar. 18: *My Favorite Wife; Unfaithfully Yours* (1948).

9. **CINEMA VILLAGE—12th St. E. of Fifth Ave.** 924-3363. Mar. 12–13: *Himatsuri; Allonsanfan.* Mar. 14–15: *Tender Mercies; The Great Santini.* Mar. 16: *Cabaret; All That Jazz.* Mar. 17–18: *Deliverance; Point Blank.*

10. **RKO ART GREENWICH—Greenwich Ave. at 12th St.** 929-3350. #1—*The Color Purple.* #2—*Out of Africa.*

11. **QUAD CINEMA—13th St. W. of Fifth Ave.** 255-8800. #1—*The Official Story.* #2—Thru Mar. 13: *La Cage aux Folles 3—The Wedding.* Opening Mar. 14: *The Boys Next Door.* #3—*Lady Jane.* #4—*Sugarbaby.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. W. of Eighth Ave.** 989-0060. #1—*Highlander.* #2—Thru Mar. 13: *The Hitcher.* Opening Mar. 14: *Crossroads.* #3—*Down and Out in Beverly Hills.*

21. **GRAMERCY—23rd St. W. of Lexington Ave.** 475-1660. *Wildcats.*

22. **BAY CINEMA—Second Ave. nr. 32nd St.** 679-0160. Thru Mar. 13: *Quicksilver.* Opening Mar. 14: *Crossroads.*

23. **MURRAY HILL—34th St. W. of Third Ave.** 685-7652. *Hannah and Her Sisters.*

24. **34TH STREET EAST—34th St. W. of Second Ave.** 683-0255. *Down and Out in Beverly Hills.*

25. **LOEWS 34TH STREET SHOWPLACE—34th St. W. of Second Ave.** 532-5544. #1—Thru Mar. 13: *Brazil.* Opening Mar. 14: *Gung Ho.* #2—*F/X.* #3—*Pretty in Pink.*

42nd–60th Streets

30. **RKO NATIONAL TWIN—B'way nr. 44th St.** 869-0950. #1—*Hollywood Vice Squad.* #2—*The Hitcher.*

31. **LOEWS ASTOR PLAZA—44 St. at B'way.** 869-8340. *Pretty in Pink.* Closed Mar. 12.

32. **LOEWS STATE—B'way nr. 45th St.** 575-5060. #1—Thru Mar. 13: *House.* Opening Mar. 14: *Gung Ho.* #2—*Nomads.*

33. **CRITERION CENTER—B'way nr. 45th St.** 354-0900. #1—*The Color Purple.* #2—*Hannah and Her Sisters.* #3—*Out of Africa.* #4—*Wildcats.* #5—*Rocky IV.* #6—*The Jewel of the Nile.*

34. **EMBASSY 1—B'way nr. 46th St.** 757-2408. *White Nights.*

35. **MOVIELAND—B'way nr. 47th St.** 757-8320. *Highlander.*

36. **EMBASSY 2—B'way nr. 47th St.** 730-7262. *Agnes of God; Jagged Edge.* **EMBASSY 3**—*Murphy's Romance.* **EMBASSY 4**—*Iron Eagle.*

37. **RKO WARNER TWIN—B'way nr. 47th St.** 315-8425. #1—Thru Mar. 13: *Screen Test.* Opening Mar. 14: *Bad Guys.* #2—*The Naked Cage.*

39. **EMBASSY 49TH STREET—49th St. E. of Seventh Ave.** 757-7003. *101 Dalmatians.* Closed Mar. 10–12.

40. **UNITED ARTISTS TWIN—B'way nr. 49th St.** 247-1633. #1—*The Delta Force.* #2—*F/X.*

41. **GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves.** 757-2406. *16 Days of Glory.*

43. **ZIEGFELD—54th St. W. of Sixth Ave.** 765-7600. *Down and Out in Beverly Hills.*

44. EASTSIDE CINEMA—Third Ave. nr. 55th St. 755-3020. *Whatever It Takes.*

46. SUTTON—57th St. E. of Third Ave. 759-1411. *The Color Purple.*

47. FESTIVAL—57th St. W. of Fifth Ave. 757-2715. Thru Mar. 12: *French Lesson.* Beg. Mar. 13: *Murphy's Romance.*

48. 57TH STREET PLAYHOUSE—57th St. W. of Sixth Ave. 581-7360. *Always.*

49. NEW CARNEGIE—57th St. E. of B'way. 582-4582. *Salvador.*

50. GOTHAM CINEMA—Third Ave. nr. 58th St. 759-2262. *Highlander.*

51. PLAZA—58th St. E. of Madison Ave. 355-3320. *Ran.*

52. PARIS—58th St. W. of Fifth Ave. 688-2013. *A Room With a View.*

53. D. W. GRIFFITH—59th St. at Second Ave. 759-4630. *Kiss of the Spider Woman.*

54. MANHATTAN—59th St. bet. Second and Third Aves. 935-6420. #1—*Nomads.* #2—*Death of an Angel.*

55. BARONET—Third Ave. at 59th St. 355-1663. Thru Mar. 13: *Murphy's Romance.* Opening Mar. 14: *Crossroads.* **CORONET**—*Down and Out in Beverly Hills.*

56. CINEMA 3—59th St. W. of Fifth Ave. 752-5959. *The Color Purple.*

57. CINEMA I—Third Ave. at 60th St. 753-6022. *Turtle Diary.* **CINEMA II**—753-0774. *The Trip to Bountiful.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. nr. 64th St. 832-1670. #1—*Salvador.* #2—832-2720. *F/X.*

61. BEEKMAN—Second Ave. nr. 65th St. 737-2622. *Hannah and Her Sisters.*

62. LOEWS NEW YORK TWIN—Second Ave. nr. 66th St. 744-7339. #1—*9½ Weeks.* #2—*Pretty in Pink.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. 734-0302. *Smooth Talk.*

64. LOEWS TOWER EAST—Third Ave. nr. 72nd St. 879-1313. *Out of Africa.*

65. UA EAST—First Ave. at 85th St. 249-5100. *F/X.*

66. 86TH STREET EAST—86th St. E. of Third Ave. 249-1144. Thru Mar. 13: *The Naked Cage.*

67. LOEWS ORPHEUM—86th St. at Third Ave. 289-4607. #1—*Highlander.* #2—Thru Mar. 13: *House.* Opening Mar. 14: *Gung Ho.*

68. RKO 86TH STREET TWIN—86th St. W. of Lexington Ave. 289-8900. #1—Thru Mar. 13: *Wildcats.* Opening Mar. 14: *Bad Guys.* #2—*The Color Purple.*

69. COSMO—116th St. nr. Lexington Ave. 534-0330. Thru Mar. 13: *The Naked Cage; Screen Test.*

61st Street and Above, West Side

80. LOEWS PARAMOUNT—B'way at 61st St. 247-5070. *Brazil.*

81. LINCOLN PLAZA CINEMAS—B'way nr. 63rd St. 757-2280. #1—*Kaos.* #2—Thru Mar. 15: *Kaos.* Opening Mar. 16: *Angry Harvest.* #3—*The Official Story.*

82. CINEMA STUDIO—B'way at 66th St. 877-4040. #1—*Shoah:* Wed.-Sat.: Part I; Sun.: Parts I & II; Mon.-Tue.: Part II. #2—*Two English Girls.*

83. REGENCY—B'way nr. 67th St. 724-3700. Thru Apr. 5: All About Bette: The Films of Bette Davis. Mar. 11-12: *The Nanny; Hush . . . Hush, Sweet Charlotte.* Mar. 13-15: *Deception; The Great Lie.* Mar. 16-17: *The Private Lives of Elizabeth and Essex; The Virgin Queen.* Mar. 18-19: *Pocketful of Miracles; The Scapegoat.*

84. EMBASSY 72ND STREET TWIN—B'way nr. 72nd St. 724-6745. #1—*My Beautiful Laundrette.* #2—*Parting Glances.*

85. LOEWS 84TH STREET SIX—B'way at 84th St. 877-3600. #1—*Hannah and Her Sisters.* #2—*The Color Purple.* #3—Thru Mar. 13: *F/X.* Opening Mar. 14: *Gung Ho.* #4—*9½ Weeks.* #5—*Pretty in Pink.* #6—*Highlander.*

86. THALIA—95th St. W. of B'way. 222-3370. Mar. 12: *The Bostonians; The Heiress.* Mar. 13: *Sunrise; Manhandled.* Mar. 14: *Lenny; All That Jazz.* Mar. 15: *North by Northwest; Shadow of a Doubt.* Mar. 16: *Iphegenia; Electra.* Mar. 17: *Odd Man Out; The Patriot Game.* Mar. 18: *There's Always Tomorrow; My Reputation.*

87. METRO CINEMA—B'way nr. 99th St. 222-1200. Mar. 12: *American Gigolo; The Lady Eve.* Mar. 13: *Merry Christmas, Mr. Lawrence; The Man Who Left His Will on Film.* Mar. 14: *Grand Illusion; Paths of Glory.* Mar. 15: *Badlands; Bonnie and Clyde.* Mar. 16: *True Confessions; The Postman Always Rings Twice* (1981). Mar. 17: *The Exterminating Angel; Tristana.* Mar. 18: *Tristana; That Obscure Object of Desire.*

88. OLYMPIA QUAD—B'way at 107th St. 865-8128. #1—Thru Mar. 13: *House.* Opening Mar. 14: *The Boys Next Door.* #2—*The Naked Cage.* #3—*Murphy's Romance.* #4—*Nomads.*

89. RKO COLISEUM TWIN—B'way at 181st St. 927-7200. #1—*The Naked Cage; The Delta Force.* #2—*Hollywood Vice Squad; Screen Test.*

MUSEUMS, SOCIETIES, ETC.

ALDRICH MUSEUM OF CONTEMPORARY ART—258 Main St., Ridgefield, Ct. 203-438-4519. Adm. $3; members $2; call for reservations. Mar. 15 at 8:30: *David Hockney's Diaries,* and a film about Isamu Noguchi.

AMERICAN MUSEUM OF NATURAL HISTORY—79th St. and Central Park West. Naturemax Theater: adm. $3; senior citizens and children $1.50: *The Dream Is Alive:* Hourly on the half hour, daily 10:30 a.m.-3:30, Wed., Fri.-Sun. at 4:30. Double features: adm. $4.50; senior citizens and children $3: Fri.-Sat. at 6: *The Dream Is Alive* and *Living Planet;* 7:30: *The Dream Is Alive* and *To Fly.*

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria. 718-784-4742. Adm. $4; video only, $2. Video in the Gallery, Mar. 14-15, 6:30-7:30: Realities: *Why Do Things Get in a Muddle? (Come On Petunia)* (1984) by Gary Hill, and *Damnation of Faust: Evocation* (1983) and *Damnation of Faust: Will-o'-the-Wisp (A Deceitful Goal)* (1985), both by Dara Birnbaum. New York in the Thirties: Mar. 14 at 7:30: *Dr. X* (1932) and *The Mystery of the Wax Museum* (1933), both with Lionel Atwill and Fay Wray; Mar. 15 at 7:30: *The Struggle* (1931) by D. W. Griffith, and *Hello, Sister!* (1933) by Erich von Stroheim.

ASIA SOCIETY—Park Ave. at 70th St. 288-6400. Adm. $5; members, students, and senior citizens $4. Asian Women Directors. Mar. 14 at 8: *Moral* (Philippines, 1982) by Marilou Diaz-Abaya.

BROOKLYN MUSEUM—200 Eastern Parkway, Brooklyn. 718-638-5000. Adm. $3; members and senior citizens $2; students $1; tickets include museum adm. Films of Africa and the Caribbean; guest speakers. Mar. 13 at 2:30: *Poko* (Burkina Faso, 1981) by Idressa Oudraogo, and *Gift of God* (Burkina Faso, 1982) by Gaston J. M. Kabore. Mar. 16 at 3, Mar. 20 at 2:30: *The Harder They Come* (Jamaica, 1973) by Perry Henzell, with Jimmy Cliff.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. 787-2755. Donation $2.50; senior citizens $1; free popcorn. Mar. 12 at 7:30: *The Stepford Wives* (1975) by Bryan Forbes.

COLLECTIVE FOR LIVING CINEMA—52 White St. 925-2111. Contribution $4; members free; reservations advised. Road Movies. Mar. 14 at 8: *Two Lane Blacktop* (1971) by Monte Hellman, with James Taylor; 10:30: *Crazy Mama* (1975) by Jonathan Demme, with Cloris Leachman. Mar. 16 at 8: *Death Race 2000* (1976) by Paul Bartel, and *The United States of America* (1975) by Bette Gordon and James Benning.

EMELIN THEATRE—Library Lane, Mamaroneck, N.Y. 914-698-0098. Free: Mar. 12 at 1:30: *High Society* (1956) by Charles Waters, with Bing Crosby, Grace Kelly, and Frank Sinatra. Adm. $3.50: Mar. 14 at 7 & 9:30: *Basileus Quartet* (France-Italy, 1984) by Fabio Carpi.

ETHNIC FOLK ARTS CENTER—Parsons Auditorium, 66 Fifth Ave. 691-9510. Free. Eastern European Film Series; guest speakers. Mar. 13 at 8: *Pirosmani* (U.S.S.R., 1971) by Georgy Shengalaya.

FRENCH INSTITUTE—Phillips Hall, Christ Church, 60th St. and Park Ave. 355-6100. Adm. $2.50; students and senior citizens $2; members free. Mar. 12 at 1, 3:15, 6 & 8:30: *Les Favoris de la Lune* (France-Italy, 1984) by Otar Iosselliani.

INSTITUTE FOR ART AND URBAN RESOURCES—P.S. 1, 46-01 21st St., Long Island City. 718-784-2084. Free with museum adm. Landscape Films: Mar. 15-16 at 1: *In Progress* by J. J. Murphy, *Excerpts From the Russian Revolution* by Ken Jacobs, and *Barn Rushes* by Larry Gottheim. Thru Mar. 23, Wed.-Sun. 12-6: *Ausable Chasm,* a video installation by Davidson Gigliotti.

INTERNATIONAL CENTER OF PHOTOGRAPHY—Fifth Ave. at 94th St. 860-1777. Free with museum adm. Thru Mar. 23: Tue. 12 noon-8, Wed.-Fri. 12 noon-5, Sat.-Sun. 11 a.m.-6, hourly on the hour: Video-Feature: *Water Catalogue* (1984) by Bill Seaman, and *Cartes Postales* (1985) by Robert Cahen.

JEWISH MUSEUM—Fifth Ave. at 92nd St. 860-1888, -1889. National Jewish Archive of Broadcasting: free with museum adm. Mar. 16 at 12:30, 1:30 & 2:30: Music in March: *Artur Rubinstein in Rehearsal* (1975).

THE KITCHEN—512 W. 19th St. 255-5793. Free. Video Viewing Room, thru Mar. 29: Tue.-Fri. at 2, Sat. at 1: Objectivity: *Synchronicity* by Scott Rankin, *E. M. Fisher* by Carole Ann Klonarides and Michael David Owen, and *Enigma* and *We Are Things* by Paul Knotter; Tue.-Fri. at 2:30, Sat. at 1:30: Everything but . . . : Recent video by various artists; Tue.-Fri. at 3:45, Sat. at 2:45: New Documentary Forms: *Mexican Tapes* by Louis Hock, with *Sight Works Trilogy* by John Caldwell (Mar. 11-15) or *Curried Goat Jamaican Style* by Cambiz Khosrari (Mar. 18-22).

LAMAMA LA GALLERIA SECOND CLASSE—6 E. 1st St. 505-2476. Free. Films for Children. Mar. 16 at 1: *Yellow Submarine* (1968) by George Dunning.

MILLENNIUM FILM WORKSHOP—66 E. 4th St. 673-0090. Contribution $3. Personal Cinema Program: filmmakers present. Mar. 15 at 8: *Texas Trilogy* (1985) by Alan Sondheim.

MUSEUM OF BROADCASTING—1 E. 53rd St. 752-7684. Free with museum adm. Tue. 12 noon-8, Wed.-Sat. 12 noon-5. Thru Mar. 28: James Dean: The Television Work. Thru Apr. 4: Mobil & *Masterpiece Theatre:* 15 Years of Excellence.

MUSEUM OF MODERN ART—11 W. 53rd St. 708-9490. Free with museum adm. **Titus Theater 1:** Mar. 13-14: Oscar-Nominated Foreign-Language Films, 1985. Mar. 13 at 2:30 & 6: *3 Men and a Cradle* (France) by Coline Serreau. Mar. 14 at 2:30 & 6: *Angry Harvest* (West Germany) by Agnieszka Holland. Recommences Mar. 14: British Film: The Musical and Comedy Tradition. Mar. 14 at 2: *Maytime in Mayfair* (Great Britain, 1949) by Herbert Wilcox; at 5: *Waltzes From Vienna/Strauss's Great Waltz* (Great Britain, 1934) by Alfred Hitchcock. Mar. 16 at 2: *No Limit* (Great Britain, 1935) by Monty Banks; at 5: *Champagne* (Great Britain, 1928) by Alfred Hitchcock. Mar. 17 at 6: Directors Guild of America Fiftieth-Anniversary Tribute: A Salute to Blake Edwards: *The Party* (1968) by Edwards, with Peter Sellers; Edwards present. Mar. 18 at 2:30 & 6: Perspectives on French Cinema: *Les Enfants* (France, 1984) by Marguerite Duras. **Titus Theater 2:** Mar. 13 at 3 & 6:30: What's Happening?: *Metropolitan Avenue* (1985) by Christine Noschese. Mar. 14: Perspectives on French Cinema: at 3: *Rouge Baiser* (France, 1985) by Vera Belmont; 6:30: *Marche à l'Ombre* (France, 1984) by Michel Blanc. Mar. 16 at 2:30: The Films of Ian Hugo, Program I: *Bells of Atlantis* (1952), *Jazz of Lights* (1954), *Through the Magiscope* (1969), *Luminescence* (1977), and *Reborn* (1979); 5:30: Films by Clemens Klopfenstein: *Der Ruf der Sibylla* (Switzerland, 1985); Clemens present. Mar. 17 at 6:30: The Films of Ian Hugo, Program II: *Melodic Inversion* (1958), *Aphrodisiac I* (1971), *Aphrodisiac II* (1972), *Levitation* (1972), *Transmigration* (1973), and *Transcending* (1974); guest speaker. Mar. 18 at 6:30: The Films of Ian Hugo, Program III: *Ai-Ye* (1950), *Apertura* (1970), *The Gondola Eye* (1961-71), and *Ian Hugo: Engraver and Filmmaker* (1972).

NATIONAL COUNCIL OF JEWISH WOMEN—9 E. 69th St. 535-5900, ext. 17. Adm. $6; members $4; pre-screening dinner tickets available. The Sun Never Sets on Jewish Life. Mar. 12 at 6:30: *Falasha—Exile of the Black Jews.*

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. 516-423-7619. Adm. $5; senior citizens (Sun.-Thu.) and members $3; under 16, $2.50. Mar. 11-12 at 7:30: *Celso and Cura* (Philippines, 1983) by Gary Kildea; co-feature on Mar. 12: *Turumba* (Philippines, 1983) by Kidlat Tahimik. Mar. 13 at 8: Global Village Documentary Festival: *The Story of Chaim Rumkowski and the Jews of Lodz* (Sweden, 1984) by Peter Cohen, *Nisei Soldier: Standard Bearer of an Exiled People* (1984) by Loni Ding, and *In the Name of Democracy* by Jose Ponce and Pamela Cohen. Mar. 14-15 at 8 & 10, Mar. 16 at 5 & 7:30, Mar. 17 at 8: *James Joyce's Women* (U.S.-Ireland, 1983) by Michel Pearce, with Fionnula Flanagan. Mar. 18-19 at 8: *Flowing* (Japan, 1956) by Mikio Naruse.

IEW MUSEUM OF CONTEMPORARY ART—583 B'way. 219-1222. Free with museum adm. Wed. 12–8, Thu.–Sun. 12–6, thru Mar. 30: Recent video by thirteen artists, including *Lowell Moves to New York* (1984) by Jill Kroesen, and *Watch Me Now* (1984) by Michael Marton.

IEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. 873-3400. Free with museum adm. Thru Apr. 27: Mon.–Fri. at 3, Sat. at 12 noon & 3, Sun. at 4: *Niagara Falls: The Changing Nature of a New World Symbol* (1985) by Lawrence Hott and Diane Garey.

IEW YORK LEAGUE FOR THE HARD OF HEARING—71 W. 23rd St. 741-7650. Free; captioned for the hearing-impaired. Mar. 15 at 1:30: *Annie* (1982) by John Huston, with Albert Finney and Carol Burnett.

NEW YORK PUBLIC LIBRARY—Donnell Library Center, 20 W. 53rd St. 621-0618. Free. Japanese Films. Mar. 13 at 12 noon: Viewpoint: Japan: *Ritual: Collective Psyche of Japan* (1976) by Kalle Lasn, *The Elusive Geisha* (1976) by Frank Heimans, and *The Koumiko Mystery* (1965) by Chris Marker; at 6: Meet the Makers: Video artist Jeanne C. Finley. Mar. 18 at 12 noon: *Throne of Blood* (Japan, 1957) by Akira Kurosawa; 2:30: *A Page of Madness* (Japan, 1927) by Teinosuke Kinugasa.

PARRISH ART MUSEUM—25 Job's Lane, Southampton, N.Y. 516-283-2118. Free. Mar. 13 at 3:30: After School Art: *The Point.*

PUBLIC THEATER—425 Lafayette St. 598-7171. Adm. $5; members, senior citizens, and students $4. Thru Mar. 13: Tue.–Sun. at 6, 8 & 10, Fri.–Sun. at 4: *Latino* (1985) by Haskell Wexler. Mar. 14–20: Tue.–Sun. at 7 & 9:30, Fri.–Sun. at 4:30: *Dreamchild* (1985) by Gavin Millar. Public Service (free): Fri.–Sun. at 2: *Point of Order* (1964) by Emile de Antonio.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow-Corona Park, Queens. 718-592-5555. Free with museum adm. Harold Lloyd Film Classics. Mar. 15 at 2: *Why Worry* (1923) by Fred Newmeyer and Sam Taylor, and *Never Weaken* (1921), both with Lloyd.

SNUG HARBOR CULTURAL CENTER—914 Richmond Terr., S.I. 718-448-2500. Adm. $2.50. Americans Looking at Themselves: Postwar Vision: Mar. 16 at 8: *Double Indemnity* (1944) by Billy Wilder, with Barbara Stanwyck, Fred MacMurray, and Edward G. Robinson, Chapter 11 of *Flash Gordon's Trip to Mars*, and shorts.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. 718-727-1135. Adm. $2; members $1. Joseph Ruttenberg: Cinematographer. Mar. 16 at 1:30: *Side Street* (1949) by Anthony Mann.

WHITNEY MUSEUM—Madison Ave. at 75th St. 570-0537. Free with museum adm. Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. 12 noon–6. Thru Mar. 16: *The Museum Reaction Piece* (1978–86), a video installation by Howard Fried.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. 547-2444. #1—Thru Mar. 13: *House.* #2—Thru Mar. 13: *Nomads.* #3—Thru Mar. 13: *The Naked Cage.*

101. BAINBRIDGE—E. 204th St. nr. Webster Ave. 655-1070. #1—Thru Mar. 13: *Rocky IV.* #2—Thru Mar. 13: *Knights of the City.*

102. CAPRI—E. Fordham Rd. nr. Jerome Ave. 367-0558. *The Delta Force.*

103. CITY—2081 Bartow Ave. in Co-op City. 379-4998. #1—*Pretty in Pink.* #2—*Highlander.*

104. DALE—W. 231st St. at B'way. 884-5300. #1—*Down and Out in Beverly Hills.* #2—*House.* #3—*Hannah and Her Sisters.*

105. DOVER—Boston Rd. at E. 174th St. 542-3511. Thru Mar. 13: *House; Hollywood Vice Squad.* Beg. Mar. 14: *Bad Guys.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. 792-2100. #1—*Down and Out in Beverly Hills.* #2—*Highlander.* #3—*The Naked Cage.* #4—Thru Mar. 13: *Wildcats.* Beg. Mar. 14: *Crossroads.*

107. KENT—E. 167th St. nr. Grand Concourse. 367-1288. Thru Mar. 13: *House; Hollywood Vice Squad.* Beg. Mar. 14: *Bad Guys.*

108. LOEWS AMERICAN—East Ave. at Metropolitan Ave. 828-3322. #1—*The Color Purple.* #2—Thru Mar. 13: *Wildcats.* Beg. Mar. 14: *Gung Ho.*

109. LOEWS PARADISE—E. 188th St. at Grand Concourse. 367-1288. #1—*Nomads.* #2—*Rocky IV.* #3—*House.* #4—Thru Mar. 13: *Knights of the City.* Beg. Mar. 14: *Gung Ho.*

110. PALACE—Unionport Rd. at E. Tremont Ave. 829-3900. #1—*House.* #2—*The Naked Cage.* #3—*F/X.* #4—*Screen Test.* #5—*Highlander.*

111. RIVERDALE—Riverdale Ave. at 259th St. 884-9514. Thru Mar. 13: *The Trip to Bountiful.*

112. RKO FORDHAM—E. Fordham Rd. at Valentine Ave. 367-3050. #1—*Hollywood Vice Squad.* #2—*The Naked Cage.* #3—*The Color Purple.* #4—*Highlander.*

113. VALENTINE—E. Fordham Rd. at Valentine Ave. 584-9583. #1—*Down and Out in Beverly Hills.* #2—Thru Mar. 13: *F/X.* Beg. Mar. 14: *Crossroads.* #3—*Wildcats.*

114. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. 409-9030. #1—*Wildcats.* #2—Thru Mar. 13: *F/X.* Beg. Mar. 14: *Gung Ho.* #3—*Pretty in Pink.* #4—*Down and Out in Beverly Hills.* #5—*House.* #6—*The Naked Cage.* #7—Thru Mar. 13: *Hollywood Vice Squad.* Beg. Mar. 14: *Crossroads.* #8—*The Delta Force.* #9—*Hannah and Her Sisters.* #10—*Highlander.* #11—*Nomads.* #12—*The Color Purple.*

BROOKLYN

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200. BAY RIDGE—ALPINE—Fifth Ave. at 69th St. 748-4200. #1—*The Naked Cage.* #2—*Hannah and Her Sisters.* #3—*F/X.* #4—*Down and Out in Beverly Hills.* #5—Thru Mar. 13: *Murphy's Romance; White Nights.* Beg. Mar. 14: *Crossroads.* #6—*The Delta Force.* #7—Thru Mar. 13: *House.* Beg. Mar. 14: *Bad Guys.*

201. BAY RIDGE—FORTWAY—Ft. Hamilton Pkwy. at 68th St. 238-4200. #1—*Pretty in Pink.* #2—*Nomads.* #3—Thru Mar. 13: *Hollywood Vice Squad; The Hitcher.* Beg. Mar. 14: *Gung Ho.* #4—Thru Mar. 13: *Screen Test.* Beg. Mar. 14: *American Commando.* #5—*Wildcats.*

202. BENSONHURST—BENSON—86th St. at 20th Ave. 372-1617. #1—Thru Mar. 13: *The Naked Cage.* Beg. Mar. 14: *Bad Guys.* #2—*Down and Out in Beverly Hills.*

203. BENSONHURST—LOEWS ORIENTAL—86th St. at 18th Ave. 236-5001. #1—Thru Mar. 13: *House.* Beg. Mar. 14: *Gung Ho.* #2—*Pretty in Pink.* #3—*Nomads.*

204. BENSONHURST—MARBORO—Bay Pkwy. at 69th St. 232-4000. #1—*Highlander.* #2—Thru Mar. 13: *The Hitcher; The Delta Force.* Beg. Mar. 14: *Crossroads.* #3—*Wildcats.* #4—*The Color Purple.*

206. BRIGHTON BEACH—OCEANA—Brighton Beach Ave. at Coney Island Ave. 743-4333. #1—*Hannah and Her Sisters.* #2—*The Naked Cage.* #3—*Pretty in Pink.* #4—Thru Mar. 13: *Nomads.* Beg. Mar. 14: Russian films. #5—Thru Mar. 13: *House.* Beg. Mar. 14: *Gung Ho.* #6—Thru Mar. 13: *F/X.* Beg. Mar. 14: *Crossroads.*

207. BROOKLYN HEIGHTS—CINEMA—Henry St. at Orange St. 596-7070. #1—*Down and Out in Beverly Hills.* #2—*Hannah and Her Sisters.*

208. CANARSIE—TRIPLEX—Ave. L at E. 93rd St. 251-0700. #1—Thru Mar. 13: *House.* Beg. Mar. 14: *Gung Ho.* #2—*Highlander.* #3—*Down and Out in Beverly Hills.*

209. COBBLE HILL—TWIN—Court St. at Butler St. 596-9113. #1—*The Color Purple.* #2—*The Official Story.*

210. DOWNTOWN BROOKLYN—DUFFIELD—Duffield St. at Fulton St. 624-3591. #1—*Highlander.* #2—*The Color Purple.*

211. DOWNTOWN BROOKLYN—LOEWS METROPOLITAN—Fulton St. at Jay St. 875-4024. #1—Thru Mar. 13: *House.* Beg. Mar. 14: *Gung Ho.* #2—*Nomads.* #3—*Wildcats.* #4—*The Naked Cage.*

212. FLATBUSH—RKO KENMORE—Church Ave. nr. Flatbush Ave. 284-5700. #1—*Hollywood Vice Squad; Screen Test.* #2—*The Color Purple.* #3—*Highlander.* #4—*The Delta Force; The Naked Cage.*

213. FLATLANDS—LOEWS GEORGETOWNE—Ralph Ave. at Ave. K. 763-3000. #1—*Hannah and Her Sisters.* #2—*Pretty in Pink.*

214. FLATLANDS—RKO KINGS PLAZA—Flatbush Ave. at Ave. U. 253-1110. #1—*The Hitcher.* #2—Thru Mar. 13: *Wildcats.* Beg. Mar. 14: *Crossroads.* #3—*The Naked Cage.* #4—*The Color Purple.*

215. GREENPOINT—CHOPIN—Manhattan Ave. at Greenpoint Ave. 389-1100. #1—Thru Mar. 13: *Nomads.* #2—Thru Mar. 13: *F/X.*

216. MIDWOOD—AVENUE U—Ave. U at E. 16th St. 336-1234. #1—Thru Mar. 13: *Out of Africa.* #2—Thru Mar. 13: *Murphy's Romance.*

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217. MIDWOOD—RKO KINGSWAY—Kings Hwy. at Coney Island Ave. 645-8588. #1—*House.* #2—*Nomads.* #3—*Hollywood Vice Squad; Screen Test.* #4—*Down and Out in Beverly Hills.* #5—*Highlander.*

218. PARK SLOPE—PLAZA—Flatbush Ave. nr. Eighth Ave. 636-0170. #1—Thru Mar. 13: *F/X.* #2—Thru Mar. 13: *Brazil.*

219. RIDGEWOOD—RIDGEWOOD—Myrtle Ave. at Putnam Ave. 821-5993. #1—*The Naked Cage.* #2—*Highlander.* #3—Thru Mar. 13: *Hollywood Vice Squad.* Beg. Mar. 14: *Bad Guys.* #4—*The Color Purple.* #5—*House.*

220. WILLIAMSBURG—COMMODORE—B'way at Rodney St. 384-7259. #1—Thru Mar. 13: *The Naked Cage; House.* Beg. Mar. 14: *American Commando.* #2—Thru Mar. 13: Spanish films.

QUEENS

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300. ASTORIA—UA ASTORIA—Steinway St. at 30th Ave. 545-9470. #1—*Wildcats.* #2—Thru Mar. 13: *The Hitcher; Hollywood Vice Squad.* Beg. Mar. 14: *Crossroads.* #3—*Highlander.* #4—*The Naked Cage.*

301. BAYSIDE—LOEWS BAY TERRACE—Bell Blvd. at 26th Ave. 428-4040. #1—Thru Mar. 13: *House.* Beg. Mar. 14: *Gung Ho.* #2—*Wildcats.*

302. BAYSIDE—MOVIES AT BAYSIDE—Bell Blvd. at 39th Ave. 225-7711. #1—*The Color Purple.* #2—*Hannah and Her Sisters.* #3—*Nomads.* #4—*The Hitcher; The Delta Force.*

303. CORONA—PLAZA—Roosevelt Ave. nr. 103rd St. 639-7722. Thru Mar. 13: *Nighthawks; Sixteen Candles.* Beg. Mar. 14: *Black Moon Rising; Body Rock.*

304. DOUGLASTON—MOVIEWORLD—L.I. Expwy. at Cross Island Pkwy. 423-7200. #1—*Hannah and Her Sisters.* #2—*Hannah and Her Sisters.* #3—*Down and Out in Beverly Hills.* #4—*F/X.* #5—*The Color Purple.* #6—*Out of Africa.* #7—*Highlander.*

305. ELMHURST—LOEWS ELMWOOD—Hoffman Dr. at Queens Blvd. 429-4770. #1—*House.* #2—*Pretty in Pink.*

306. FLUSHING—PARSONS—Parsons Blvd. nr. Union Tpke. 591-8555. #1—*Hollywood Vice Squad.* #2—*Screen Test.* #3—*Highlander.* #4—*Down and Out in Beverly Hills.* #5—*House.*

307. FLUSHING—RKO KEITHS—Northern Blvd. at Main St. 353-4000. #1—*Pretty in Pink.* #2—*The Color Purple.* #3—Thru Mar. 13: *The Hitcher.* Beg. Mar. 14: *Gung Ho.*

308. FLUSHING—RKO PROSPECT—Main St. nr. 41st Rd. 359-1050. #1—*House.* #2—*Wildcats; Screen Test.* #3—*Nomads.*

309. FLUSHING—UA QUARTET—Northern Blvd. at 160th St. 359-6777. #1—*Highlander.* #2—*Down and Out in Beverly Hills.* #3—Thru Mar. 13: *The Naked Cage.* Beg. Mar. 14: *Crossroads.* #4—*Hollywood Vice Squad; F/X.*

310. FLUSHING—UTOPIA—Union Tpke. at 188th St. 454-2323. #1—*Hannah and Her Sisters.* #2—*Murphy's Romance.*

311. FOREST HILLS—CINEMART—Metropolitan Ave. at 72nd Rd. 261-2244. #1—*The Jewel of the Nile.* #2—*Out of Africa.*

312. FOREST HILLS—CONTINENTAL—Austin St. nr. 71st Ave. 544-1020. #1—*Highlander.* #2—*Hollywood Vice Squad; The Delta Force.* #3—*Hannah and Her Sisters.*

313. FOREST HILLS—FOREST HILLS—71st Ave. nr. Queens Blvd. 261-7866. #1—*Down and Out in Beverly Hills.* #2—*The Color Purple.*

314. FOREST HILLS—LOEWS TRYLON—Queens Blvd. nr. 66th Ave. 459-8944. Thru Mar. 13: *Nomads.* Beg. Mar. 14: *Gung Ho.*

315. FOREST HILLS—MIDWAY—Queens Blvd. at 71st Rd. 261-8572. #1—*The Naked Cage.* #2—*Wildcats.* #3—*The Hitcher.* #4—Thru Mar. 13: *F/X.* Beg. Mar. 14: *Crossroads.*

316. FRESH MEADOWS—CINEMA CITY—Horace Harding Expwy. at 183rd St. 357-9100. #1—*Down and Out in Beverly Hills.* #2—Thru Mar. 13: *F/X; Screen Test.* Beg. Mar. 14: *Crossroads.* #3—*Highlander.* #4—*The Naked Cage.* #5—*Hannah and Her Sisters.*

317. FRESH MEADOWS—RKO MEADOWS—Horace Harding Blvd. at 190th St. 454-6800. #1—*Pretty in Pink.* #2—Thru Mar. 13: *The Hitcher.* Beg. Mar. 14: *Gung Ho.*

318. JACKSON HEIGHTS—BOULEVARD—Northern Blvd. at 83rd St. 335-0170. #1—*Pretty in Pink.* #2—Thru Mar. 13: *Witness.* Beg. Mar. 14: *Gung Ho.* #3—Thru Mar. 13: *Hollywood Vice Squad.*

319. JACKSON HEIGHTS—COLONY—82nd St. nr. Roosevelt Ave. 478-6777. #1—Thru Mar. 13: *Wildcats.* Beg. Mar. 14: *Bad Guys.* #2—*House.*

320. JACKSON HEIGHTS—JACKSON—82nd St. at Roosevelt Ave. 335-0242. #1—*The Naked Cage.* #2—*Highlander.* #3—Thru Mar. 13: *The Delta Force.* Beg. Mar. 14: *Crossroads.*

321. KEW GARDENS HILLS—MAIN STREET—Main St. nr. 72nd Dr. 268-3636. #1—Thru Mar. 13: *Out of Africa.* Beg. Mar. 14 (tent.): *Murphy's Romance.* #2—Thru Mar. 13: *The Trip to Bountiful.* Beg. Mar. 14: *The Jewel of the Nile.*

322. OZONE PARK—CROSSBAY—Rockaway Blvd. at Woodhaven Blvd. 848-1738. #1—*Highlander.* #2—*Wildcats.*

324. REGO PARK—LOEWS LEFRAK CITY—99th St. bet. 57th Ave. and L.I. Expwy. 699-4700. #1—*Rocky IV.* #2—*Back to the Future; Weird Science.* #3—*Knights of the City.*

326. ROCKAWAY PARK—SURFSIDE—Rockaway Beach Blvd. at Beach 105th St. 945-4632. Program unavailable.

327. SUNNYSIDE—CENTER—Queens Blvd. nr. 43rd St. 784-3050. #1—*F/X.* #2—*House.*

328. WHITESTONE—CROSS ISLAND—Cross Island Pkwy. at 153rd St. 767-2800. #1—*Highlander.* #2—*Pretty in Pink.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—356-3800. #1—Thru Mar. 13: *Nomads.* Beg. Mar. 14: *Pretty in Pink.* #2—Thru Mar. 13: *The Naked Cage.* Beg. Mar. 14: *Crossroads.*

401. NEW DORP—HYLAN—351-6601. #1—*Hannah and Her Sisters.* #2—Thru Mar. 13: *Pretty in Pink.* Beg. Mar. 14: *Gung Ho.*

402. NEW DORP—LANE—351-2110. *Down and Out in Beverly Hills.*

403. NEW DORP—RAE—979-0444. #1—*F/X.* #2—Thru Mar. 13: *The Hitcher.* #3—Thru Mar. 13: *Screen Test.* Beg. Mar. 14: *Bad Guys.*

404. NEW DORP—RKO FOX PLAZA—987-6800. #1—*House.* #2—*Highlander.*

405. NEW SPRINGVILLE—ISLAND—761-6666. #1—*The Color Purple.* #2—*Wildcats.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—223-2323. #1—Thru Mar. 13: *The Naked Cage.* Beg. Mar. 14: *Crossroads.* #2—*F/X.*

503. BELLMORE—MOVIES—783-7200. Thru Mar. 13: *Twice in a Lifetime.*

504. BETHPAGE—MID-ISLAND—796-7500. Program unavailable.

505. EAST MEADOW—FLICK—794-8008. #1—*Murphy's Romance.* #2—*Down and Out in Beverly Hills.*

506. EAST MEADOW—MEADOWBROOK—731-2423. #1—*Wildcats.* #2—*F/X.* #3—*The Color Purple.* #4—Thru Mar. 13: *The Naked Cage.* Beg. Mar. 14: *Crossroads.*

507. FRANKLIN SQUARE—FRANLKIN—775-3257. #1—*Highlander.* #2—*The Color Purple.* #3—Thru Mar. 13: *House.* Beg. Mar. 14: *Bad Guys.* #4—*Twice in a Lifetime.*

508. GARDEN CITY—RKO ROOSEVELT FIELD—741-4007. #1—Thru Mar. 13: *Wildcats.* Beg. Mar. 14: *Gung Ho.* #2—*Pretty in Pink.* #3—*Down and Out in Beverly Hills.*

510. GREAT NECK—SQUIRE—466-2020. #1—*Highlander.* #2—*Wildcats.* #3—Thru Mar. 13: *The Naked Cage.* Beg. Mar. 14: *Gung Ho.*

511. HEWLETT—RKO—791-6768. Mar. 12–18: *Agnes of God.*

512. HICKSVILLE—HICKSVILLE—931-0749. #1—*F/X.* #2—*Down and Out in Beverly Hills.*

513. HICKSVILLE—MID-PLAZA—433-2400. #1—*The Color Purple.* #2—*Highlander.* #3—*Brazil.* #4—*Pretty in Pink.* #5—*Out of Africa.* #6—*Hollywood Vice Squad.*

514. LAWRENCE—RKO—371-0203. #1—Thru Mar. 13: *House.* Beg. Mar. 14: *Gung Ho.* #2—Thru Mar. 13: *The Naked Cage.* Beg. Mar. 14: *Bad Guys.* #3—*Nomads.*

515. LEVITTOWN—LEVITTOWN—731-0516. #1—*The Trip to Bountiful.* #2—*Kiss of the Spider Woman.*

516. LEVITTOWN—LOEWS NASSAU—731-5400. #1—*Pretty in Pink.* #2—*House.* #3—*Highlander.* #4—*Nomads.* #5—Thru Mar. 13: *Screen Test.* Beg. Mar. 14: *Gung Ho.* #6—*The Delta Force.*

517. LONG BEACH—PARK AVENUE—432-0576. Thru Mar. 13: *Murphy's Romance.*

518. LYNBROOK—LYNBROOK—593-1033. #1—*Down and Out in Beverly Hills.* #2—*Hannah and Her Sisters.* #3—*F/X.* #4—Thru Mar. 13: *The Hitcher.* Beg. Mar. 14: *Crossroads.*

519. LYNBROOK—STUDIO ONE—599-1444. *The Official Story.*

520. MALVERNE—TWIN—599-6966. #1—*Murphy's Romance.* #2—*The Trip to Bountiful.*

521. MANHASSET—MANHASSET—627-7887. #1—*Down and Out in Beverly Hills.* #2—Thru Mar. 13: *Pretty in Pink.* Beg. Mar. 14: *Crossroads.* #3—*The Color Purple.*

523. MASSAPEQUA—PEQUA—799-6464. *Hannah and Her Sisters.*

524. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—795-2244. #1—Thru Mar. 13: *House.* Beg. Mar. 14: *Gung Ho.* #2—*Wildcats.* #3—*Down and Out in Beverly Hills.* #4—*The Color Purple.* #5—*The Naked Cage.* #6—*Pretty in Pink.* #7—*Highlander.* #8—*F/X.* #9—Thru Mar. 13: *The Hitcher; Hollywood Vice Squad.* Beg. Mar. 14: *Crossroads.*

525. MERRICK—TWIN—546-1270. #1—Thru Mar. 13: *House.* #2—Thru Mar. 13: *Brazil.*

526. NEW HYDE PARK—HERRICKS—747-0555. #1—Thru Mar. 13: *Murphy's Romance.* Beg. Mar. 14: *Crossroads.* #2—*F/X.*

527. OCEANSIDE—OCEANSIDE—536-7565. #1—Thru Mar. 13: *Twice in a Lifetime.* #2—Thru Mar. 13: *Murphy's Romance.*

528. OLD BETHPAGE—CINE CAPRI—752-1610. Thru Mar. 13: *Murphy's Romance.* Beg. Mar. 14: *Crossroads.*

529. PLAINVIEW—OLD COUNTRY—931-4242. #1—*F/X.* #2—Thru Mar. 13: *Twice in a Lifetime.*

531. PLAINVIEW—RKO TWIN—931-1333. #1—Thru Mar. 13: *House.* Beg. Mar. 14: *Gung Ho.* #2—*Down and Out in Beverly Hills.*

532. PORT WASHINGTON—MOVIES—944-6200. #1—*Hannah and Her Sisters.* #2—*Highlander.* #3—*Out of Africa.* #4—*F/X.*

533. ROCKVILLE CENTRE—RKO FANTASY—764-8000. Thru Mar. 13: *Pretty in Pink.* Beg. Mar. 14: *Gung Ho.*

534. ROCKVILLE CENTRE—RKO TWIN—678-3121. #1—*Highlander.* #2—*The Color Purple.*

535. ROSLYN—ROSLYN—621-8488. #1—*Brazil.* #2—*Ran.*

536. SYOSSET—SYOSSET—921-5810. #1—*The Official Story.* #2—Thru Mar. 13: *The Jewel of the Nile.* Beg. Mar. 14: *Crossroads.* #3—*Wildcats.*

537. SYOSSET—UA CINEMA 150—364-0700. *Hannah and Her Sisters.*

538. VALLEY STREAM—RKO GREEN ACRES—561-2100. #1—*The Hitcher.* #2—*The Jewel of the Nile.* #3—*Highlander.*

539. VALLEY STREAM—SUNRISE—825-5700. #1—*F/X.* #2—*Nomads.* #3—*Down and Out in Beverly Hills.* #4—*The Delta Force.* #5—Thru Mar. 13: *House.* Beg. Mar. 14: *Gung Ho.* #6—Thru Mar. 13: *Hollywood Vice Squad.* Beg. Mar. 14: *Crossroads.* #7—*Pretty in Pink.* #8—*Out of Africa.* #9—*The Naked Cage.* #10—*Hannah and Her Sisters.* #11—*Wildcats.* #12—*The Color Purple.*

540. WANTAGH—RKO—781-6969. Mar. 12–18: *Agnes of God.*

541. WESTBURY—DRIVE-IN—334-3400. #1—Thru Mar. 13: *House.* Beg. Mar. 14: *Gung Ho.* #2—*The Naked Cage.* #3—Thru Mar. 13: *Nomads.* Beg. Mar. 14: *Crossroads.*

542. WESTBURY—WESTBURY—333-1911. #1—Thru Mar. 13: *The Jewel of the Nile.* #2—*The Trip to Bountiful.*

Suffolk County

600. BABYLON—BABYLON—669-3399. #1—*Hannah and Her Sisters.* #2—*F/X.* #3—Thru Mar. 13: *The Color Purple.* Beg. Mar. 14: *Crossroads.*

601. BABYLON—RKO—669-0700. #1—*Highlander.* #2—*Nomads.*

602. BABYLON—SOUTH BAY—587-7676. #1—*Pretty in Pink.* #2—*Down and Out in Beverly Hills.* #3—Program unavailable.

603. BAY SHORE—CINEMA—665-1722. Thru Mar. 13: *The Naked Cage.* Beg. Mar. 14: *American Commando.*

604. BAY SHORE—LOEWS SOUTH SHORE MALL—666-4000. #1—*House.* #2—*Screen Test.*

606. BRENTWOOD—BRENTWOOD—273-3900. Thru Mar. 13: *Nomads.* Beg. Mar. 14: *The Naked Cage.*

607. BROOKHAVEN—MULTIPLEX—289-8900. #1—*Pretty in Pink.* #2—*Nomads.* #3—*The Color Purple.* #4—*Wildcats.* #5—*Down and Out in Beverly Hills.* #6—*Highlander.* #7—Thru Mar. 13: *House.* Beg. Mar. 14: *Gung Ho.* #8—*F/X.* #9—*The Jewel of the Nile.* #10—Thru Mar. 13: *Back to the Future.* Beg. Mar. 14: *Crossroads.* #11—*Hannah and Her Sisters.* #12—*The Naked Cage.*

609. COMMACK—MULTIPLEX—462-6953. #1—*Out of Africa.* #2—Thru Mar. 13: *The Hitcher.* Beg. Mar. 14: *Gung Ho.* #3—*Pretty in Pink.* #4—*Hannah and Her Sisters.* #5—*The Naked Cage.* #6—*Nomads.* #7—*F/X.* #8—*Down and Out in Beverly Hills.* #9—*Wildcats.* #10—*The Color Purple.* #11—*House.*

610. COMMACK—RKO—499-4545. #1—Thru Mar. 13: *Brazil.* Beg. Mar. 14: *Crossroads.* #2—*Highlander.*

611. CORAM—PINE—698-6442. #1—*Murphy's Romance.* #2—*The Hitcher.* #3—*Out of Africa.* #4—*The Jewel of the Nile.*

612. CORAM—THE MOVIES AT CORAM—732-6200. #1—*Hannah and Her Sisters.* #2—*Highlander.* #3—*Down and Out in Beverly Hills.* #4—*Pretty in Pink.* #5—Thru Mar. 13: *The Naked Cage.* Beg. Mar. 14: *American Commando.* #6—*The Color Purple.* #7—*Wildcats.* #8—Thru Mar. 13: *F/X.* Beg. Mar. 14: *Gung Ho.*

613. EAST HAMPTON—CINEMAS—324-0448. #1—*Hannah and Her Sisters.* #2—*Down and Out in Beverly Hills.* #3—*The Color Purple.* #4—*Highlander.* #5—*F/X.*

614. ELWOOD—ELWOOD—499-7800. #1—*Pretty in Pink.* #2—Thru Mar. 13: *The Naked Cage.*

615. FARMINGVILLE—COLLEGE PLAZA—698-2200. #1—Thru Mar. 13: *The Hitcher.* Beg. Mar. 14: *American Commando.* #2—Thru Mar. 13: *F/X.* Beg. Mar. 14: *Nomads.*

618. HUNTINGTON—RKO SHORE—421-5200. #1—*Wildcats.* #2—*The Color Purple.* #3—Thru Mar. 13: *House.* Beg. Mar. 14: *Gung Ho.* #4—Thru Mar. 13: *The Naked Cage.* Beg. Mar. 14: *Bad Guys.*

619. HUNTINGTON—RKO WHITMAN—423-1300. *Down and Out in Beverly Hills.*

620. ISLIP—ISLIP—581-5200. #1—*Hannah and Her Sisters.* #2—Thru Mar. 13: *F/X.* #3—Thru Mar. 13: *Nomads.*

621. LAKE GROVE—RKO SMITH HAVEN MALL—724-9550. Thru Mar. 13: *Down and Out in Beverly Hills.* Beg. Mar. 14: *Bad Guys.*

622. LAKE RONKONKOMA—LAKESIDE—981-7100. Program unavailable.

623. LINDENHURST—LINDENHURST—888-5400. Thru Mar. 13: *Youngblood.* Beg. Mar. 14: *The Delta Force.*

624. MATTITUCK—MATTITUCK—298-4405. #1—*Highlander.* #2—*Hannah and Her Sisters.* #3—Thru Mar. 13: *House.* Beg. Mar. 14: *Crossroads.* #4—Thru Mar. 13: *Wildcats.* #5—Thru Mar. 13: *F/X.*

627. NORTHPORT—NORTHPORT—261-8600. Thru Mar. 13: *Iron Eagle.* Beg. Mar. 14: *Murphy's Romance.*

628. OAKDALE—OAKDALE—589-8118. Thru Mar. 13: *Quicksilver.* Beg. Mar. 14 (tent.): *Murphy's Romance.*

629. PATCHOGUE—TRIPLEX—475-0601. #1—*Down and Out in Beverly Hills.* #2—*Pretty in Pink.* #3—Thru Mar. 13: *The Naked Cage.* Beg. Mar. 14: *Gung Ho.*

630. PATCHOGUE—RKO PLAZA—475-5225. #1—*House.* #2—*Hollywood Vice Squad.*

632. PATCHOGUE—SUNWAVE—475-7766. #1—*Highlander.* #2—Thru Mar. 13: *Nomads.* Beg. Mar. 14: *Crossroads.*

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- Bryan Miller - N.Y. Times 1985 "TWO STARS"
- Mimi Sheraton - N.Y. Times 1981 "TWO STARS"
- Zagat N.Y. Restaurant Survey 1985 & 1986 "N.Y.C. TOP SEAFOOD REST."
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633. PORT JEFFERSON—MINI EAST—928-6555. *House.* **WEST**—Thru Mar. 13: *Nomads.* Beg. Mar. 14 (tent.): *F/X.*

634. PORT JEFFERSON STATION—RKO BROOKHAVEN—473-1200. Mar. 12–18: *Agnes of God.*

635. RIVERHEAD—SUFFOLK—727-3133. Thru Mar. 13: *Nomads.*

636. SAG HARBOR—SAG HARBOR—725-0010. Thru Mar. 13: *My Other Husband.* Beg. Mar. 14: *The Trip to Bountiful.*

637. SAYVILLE—SAYVILLE—589-0232. #1—Thru Mar. 13: *House.* #2—Thru Mar. 13: *The Color Purple.* #3—Thru Mar. 13: *Wildcats.* Beg. Mar. 14: *Crossroads.*

639. SHIRLEY—TWIN—281-4466. #1—Thru Mar. 13: *F/X.* Beg. Mar. 14 (tent.): *Murphy's Romance.* #2—Thru Mar. 13: *Quicksilver.*

640. SMITHTOWN—SMITHTOWN—265-1551. *Hannah and Her Sisters.*

641. SOUTHAMPTON—SOUTHAMPTON—283-1300. #1—Thru Mar. 13: *Wildcats.* Beg. Mar. 14: *Gung Ho.* #2—*Pretty in Pink.* #3—Thru Mar. 13: *Nomads.* Beg. Mar. 14: *Crossroads.*

642. STONY BROOK—LOEWS—751-2300. #1—Thru Mar. 13: *F/X.* Beg. Mar. 14: *Gung Ho.* #2—*Pretty in Pink.* #3—*Nomads.*

643. WEST ISLIP—TWIN—669-2626. #1—Thru Mar. 13: *Murphy's Romance.* Beg. Mar. 14: *F/X.* #2—*The Jewel of the Nile.*

644. WESTHAMPTON—HAMPTON ARTS—288-2600. #1—Thru Mar. 13: *The Trip to Bountiful.* Beg. Mar. 14 (tent.): *Gung Ho.* #2—*Pretty in Pink.*

645. WESTHAMPTON—WESTHAMPTON—288-1500. *The Official Story.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—234-7300. #1—*Hannah and Her Sisters.* #2—Thru Mar. 13: *The Color Purple.* Beg. Mar. 14: *Gung Ho.*

701. BEDFORD VILLAGE—CINEMA 22—234-9577. *Pretty in Pink.*

702. BRONXVILLE—BRONXVILLE—961-4030. #1—*F/X.* #2—*Brazil.* #3—Thru Mar. 13: *The Hitcher.* Beg. Mar. 14: *Crossroads.*

703. GREENBURGH—CINEMA 100—946-4680. #1—*Hannah and Her Sisters.* #2—Thru Mar. 13: *Ran.* Beg. Mar. 14: *Crossroads.*

704. HARRISON—CINEMA—835-2961. Program unavailable.

705. HARTSDALE—CINEMA—428-2200. #1—Thru Mar. 13: *Hollywood Vice Squad.* Beg. Mar. 14: *Crossroads.* #2—*Wildcats.* #3—*Pretty in Pink.* #4—Thru Mar. 13: *F/X.* Beg. Mar. 14: *Gung Ho.*

706. LARCHMONT—PLAYHOUSE—834-3001. *Hannah and Her Sisters.*

707. MAMARONECK—PLAYHOUSE—698-2200. #1—*Down and Out in Beverly Hills.* #2—*Highlander.* #3—Thru Mar. 13: *The Naked Cage.* Beg. Mar. 14: *Crossroads.* #4—*Wildcats.*

709. MOUNT VERNON—PARKWAY—664-3311. Thru Mar. 13: *The Jewel of the Nile.* Beg. Mar. 14 (tent.): *Gung Ho.*

710. NEW ROCHELLE—RKO PROCTORS—632-1100. #1—*Down and Out in Beverly Hills.* #2—*The Color Purple.* #3—*The Naked Cage.* #4—*House.* #5—Thru Mar. 13: *Hollywood Vice Squad; Wildcats.* Beg. Mar. 14: *Gung Ho.* #6—*Nomads.* #7—*Highlander.*

712. OSSINING—ARCADIAN—941-5200. #1—*Highlander.* #2—*The Color Purple.* #3—*House.*

713. PEEKSKILL—BEACH—737-6262. #1—*Hannah and Her Sisters.* #2—*House.* #3—*The Naked Cage.* #4—Thru Mar. 13: *The Hitcher.* #5—Thru Mar. 13: *Murphy's Romance.* Beg. Mar. 14: *Crossroads.*

714. PEEKSKILL—WESTCHESTER MALL—528-8822. #1—*The Color Purple.* #2—*Down and Out in Beverly Hills.* #3—Thru Mar. 13: *Pretty in Pink.* Beg. Mar. 14: *Gung Ho.* #4—*Highlander.*

715. PELHAM—PICTURE HOUSE—738-3160. Thru Mar. 13: *F/X.*

716. PLEASANTVILLE—ROME—769-0720. #1—*Pretty in Pink.* #2—Thru Mar. 13: *Out of Africa.* Beg. Mar. 14: *Gung Ho.*

717. RYE—RYE RIDGE—939-8177. #1—*Pretty in Pink.* #2—Thru Mar. 13: *Nomads.* Beg. Mar. 14: *Gung Ho.*

718. SCARSDALE—FINE ARTS—723-6699. *The Official Story.*

719. SCARSDALE—PLAZA—725-0078. Thru Mar. 13: *Murphy's Romance.*

720. WHITE PLAINS—GALLERIA—997-8198. #1—*The Color Purple.* #2—*Down and Out in Beverly Hills.*

721. WHITE PLAINS—UA CINEMA—946-2820. *Highlander.*

722. YONKERS—CENTRAL PLAZA—793-3232. #1—*Down and Out in Beverly Hills.* #2—*The Color Purple.* #3—*Highlander.* #4—*House.*

723. YONKERS—MOVIELAND—793-0002. #1—*Hannah and Her Sisters.* #2—*Pretty in Pink.* #3—*Wildcats.* #4—*Out of Africa.*

724. YONKERS—PARK HILL—969-4477. #1—*The Naked Cage.* #2—*F/X.* #3—*Screen Test.* #4—*House.*

725. YORKTOWN HEIGHTS—TRIANGLE—245-8850. #1—Thru Mar. 13: *Wildcats.* #2—*Nomads.*

Rockland County

752. NANUET—MALL—623-6336. Program unavailable.

753. NANUET—ROUTE 59—623-3355. *Highlander.*

754. NANUET—RKO MOVIES—623-0211. #1—*Down and Out in Beverly Hills.* #2—Thru Mar. 13: *The Hitcher.* Beg. Mar. 14: *Bad Guys.* #3—*The Naked Cage.* #4—*The Color Purple.* #5—*Hannah and Her Sisters.*

755. NEW CITY—TOWN—634-5100. #1—*Hannah and Her Sisters.* #2—*Pretty in Pink.*

756. NEW CITY—UA CINEMA 304—634-8200. #1—*Wildcats.* #2—Thru Mar. 13: *F/X.* Beg. Mar. 14: *Crossroads.*

757. NYACK—CINEMA EAST—358-6631. *Hannah and Her Sisters.*

759. PEARL RIVER—CENTRAL—735-2530. *Down and Out in Beverly Hills.*

760. PEARL RIVER—PEARL RIVER—735-6500. *Pretty in Pink.*

761. SPRING VALLEY—CINEMA 45—352-1445. *Out of Africa.*

762. SPRING VALLEY—PIX—425-6902. #1—Thru Mar. 13: *Nomads.* #2—Thru Mar. 13: *F/X.* Beg. Mar. 14: *Gung Ho.*

763. STONY POINT—9 W CINEMA—942-0303. *The Jewel of the Nile.*

764. SUFFERN—LAFAYETTE—357-6030. *House.*

765. WEST HAVERSTRAW—PLAZA—947-2220. *Nomads.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—775-0070. #1—*Murphy's Romance.* #2—*The Naked Cage.*

801. DANBURY—CINE—743-2200. #1—*Highlander.* #2—*Hannah and Her Sisters.* #3—*The Color Purple.*

802. DANBURY—CINEMA—748-2923. #1—*Pretty in Pink.* #2—*Wildcats.*

803. DANBURY—PALACE—748-7496. #1—Thru Mar. 13: *Nomads.* Beg. Mar. 14: *Gung Ho.* #2—Thru Mar. 13: *House.* Beg. Mar. 14: *Crossroads.* #3—*Down and Out in Beverly Hills.*

804. DARIEN—PLAYHOUSE—655-0100. *Out of Africa.*

805. FAIRFIELD—COMMUNITY—255-6555. #1—*Highlander.* #2—*Down and Out in Beverly Hills.*

806. FAIRFIELD—COUNTY—334-1411. Thru Mar. 13: *House.* Beg. Mar. 14: *Pretty in Pink.*

807. GREENWICH—CINEMA—869-6030. #1—*Brazil.* #2—*Out of Africa.*

808. GREENWICH—PLAZA—869-4030. #1—*Pretty in Pink.* #2—*Hannah and Her Sisters.* #3—*The Color Purple.*

810. NORWALK—CINEMA—838-4504. #1—*Highlander.* #2—Thru Mar. 13: *Wildcats.* Beg. Mar. 14: *Bad Guys.*

811. NORWALK—NORWALK—866-9202. Thru Mar. 13: *House.* Beg. Mar. 14: *Gung Ho.*

812. SOUTH NORWALK—SONO—866-9202. Thru Mar. 13: *The Official Story.* Mar. 14–17: *Marie; Stranger Than Paradise.* Animation Festival: Mar. 15–16: *Galaxy Express;* Mar. 18–20: 19th Tournée of Animation.

813. SPRINGDALE—STATE—325-0250. Thru Mar. 13: *Murphy's Romance; Kiss of the Spider Woman.*

814. STAMFORD—AVON—324-9205. #1—*Down and Out in Beverly Hills.* #2—*House.*

815. STAMFORD—CINEMA—324-3100. #1—Thru Mar. 13: *Nomads.* Beg. Mar. 14: *Gung Ho.* #2—Thru Mar. 13: *The Naked Cage.* Beg. Mar. 14: *Crossroads.* #3—*F/X.*

816. STAMFORD—PARK PLACE—323-1600. #1—*The Official Story.* #2—Thru Mar. 13: *Screen Test.*

817. STAMFORD—RIDGEWAY—323-5000. #1—*Wildcats.* #2—*Highlander.*

818. TRUMBULL—TRANS-LUX—374-0462. #1—*Hannah and Her Sisters.* #2—*The Color Purple.* #3—*Wildcats.*

819. WESTPORT—FINE ARTS—227-3324. #1—Thru Mar. 13: *Brazil.* Beg. Mar. 14: *Crossroads.* #2—*The Color Purple.* #3—227-9619. *Hannah and Her Sisters.* #4—226-6666. *Out of Africa.*

820. WESTPORT—POST—227-0500. *Pretty in Pink.*

821. WILTON—CINEMA—762-5678. *Down and Out in Beverly Hills.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—997-6873. #1—Thru Mar. 13: *House.* #2—Thru Mar. 13: *The Delta Force.* #3—Thru Mar. 13: *F/X.* Beg. Mar. 14: *Hannah and Her Sisters.*

901. JERSEY CITY—HUDSON PLAZA—433-1100. #1—*The Color Purple.* #2—*Down and Out in Beverly Hills.*

902. JERSEY CITY—LOEWS—653-4600. #1—Thru Mar. 13: *Knights of the City.* Beg. Mar. 14: *Gung Ho.* #2—*House.* #3—*Nomads.*

903. JERSEY CITY—STATE—653-5200. #1—Thru Mar. 13: *Hollywood Vice Squad.* Beg. Mar. 14: *Crossroads.* #2—*The Naked Cage.* #3—*Highlander.* #4—Thru Mar. 13: *Wildcats.* Beg. Mar. 14: *American Commando.*

904. SECAUCUS—LOEWS HARMON COVE—866-1000. #1—*F/X.* #2—*Nomads.* #3—*The Naked Cage.* #4—*House.*

905. SECAUCUS—LOEWS MEADOW—866-6161. #1—*Wildcats.* #2—*Pretty in Pink.* #3—Thru Mar. 13: *The Delta Force.* Beg. Mar. 14: *Gung Ho.* #4—*Hannah and Her Sisters.* #5—*Down and Out in Beverly Hills.* #6—*Highlander.*

Essex County

910. BLOOMFIELD—CENTER—748-7900. *House.*

911. BLOOMFIELD—RKO ROYAL—748-3555. #1—Thru Mar. 13: *Screen Test; Hollywood Vice Squad.* Beg. Mar. 14: *Gung Ho.* #2—*The Naked Cage.*

912. CEDAR GROVE—CINEMA 23—239-1462. *Hannah and Her Sisters.*

915. LIVINGSTON—COLONY—992-0800. *F/X.*

916. MAPLEWOOD—MAPLEWOOD—763-3100. Thru Mar. 13: *Murphy's Romance.* Beg. Mar. 14: *Crossroads.*

917. MILLBURN—RKO—376-0800. #1—*Out of Africa.* #2—*Nomads.*

918. MONTCLAIR—CLARIDGE—746-5564. #1—*Brazil.* #2—*Down and Out in Beverly Hills.* #3—*Out of Africa.*

919. MONTCLAIR—WELLMONT—783-9500. #1—*Rocky IV.* #2—*The Jewel of the Nile.* #3—*Wildcats.*

920. NUTLEY—FRANKLIN—667-1777. #1—Thru Mar. 13: *Murphy's Romance.* #2—Thru Mar. 13: *The Jewel of the Nile.* #3—Thru Mar. 13: *Nomads.*

921. UPPER MONTCLAIR—BELLEVUE—744-1455. #1—*F/X.* #2—*Highlander.* #3—*The Official Story.*

922. VERONA—VERONA—239-0880. Thru Mar. 13: *Nomads.* Beg. Mar. 14: *Crossroads.*

923. WEST ORANGE—ESSEX GREEN—731-7755. #1—Thru Mar. 13: *Wildcats.* Beg. Mar. 14: *Gung Ho.* #2—*Pretty in Pink.* #3—*The Color Purple.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—464-8888. Thru Mar. 13: *Kiss of the Spider Woman.*

931. CRANFORD—RKO—276-9120. #1—*Nomads.* #2—*Out of Africa.*

932. ELIZABETH—ELMORA—352-3483. Thru Mar. 13: *The Delta Force; F/X.* Beg. Mar. 14: *Crossroads.*

933. LINDEN—TWIN—925-9787. #1—*Highlander.* #2—Thru Mar. 13: *The Naked Cage.*

934. ROSELLE PARK—PARK—245-0358. *The Jewel of the Nile.*

935. SUMMIT—STRAND—273-3900. *Down and Out in Beverly Hills.*

936. UNION—FIVE POINTS—964-3466. #1—*The Color Purple.* #2—*Wildcats.*

937. UNION—LOST PICTURE SHOW—964-4497. *The Official Story.*

938. UNION—RKO—686-4373. #1—Thru Mar. 13: *House.* Beg. Mar. 14: *Gung Ho.* #2—*Pretty in Pink.*

939. WESTFIELD—RIALTO—232-1288. #1—Thru Mar. 13: *Brazil.* Beg. Mar. 14: *Crossroads.* #2—*Down and Out in Beverly Hills.* #3—Thru Mar. 13: *Murphy's Romance.* Beg. Mar. 14: *The Official Story.*

940. WESTFIELD—TWIN—654-4720. #1—*F/X.* #2—*Hannah and Her Sisters.*

Bergen County

950. BERGENFIELD—BERGENFIELD—385-1600. Thru Mar. 13: *Down and Out in Beverly Hills.* Beg. Mar. 14: *Gung Ho.*

951. CLOSTER—CLOSTER—768-8800. *Pretty in Pink.*

952. EDGEWATER—LOEWS SHOWBOAT—941-3660. #1—Thru Mar. 13: *House.* Beg. Mar. 14: *Gung Ho.* #2—*The Color Purple.* #3—*Hannah and Her Sisters.* #4—*Pretty in Pink.*

953. EMERSON—TOWN—261-1000. *Highlander.*

954. FAIR LAWN—HYWAY—796-1717. #1—*Nomads.* #2—*F/X.*

955. FAIRVIEW—TWIN—941-2424. #1—*Nomads.* #2—*Pretty in Pink.*

956. FORT LEE—LINWOOD—944-6900. #1—Thru Mar. 13: *Wildcats.* Beg. Mar. 14: *Crossroads.* #2—*Down and Out in Beverly Hills.*

957. FORT LEE—SHARON—224-0202. Thru Mar. 13: *Murphy's Romance.*

958. OAKLAND—TWIN—337-4478. #1—*Wildcats.* #2—*Nomads.*

959. PALISADES PARK—PARK LANE—944-1086. #1—Thru Mar. 13: *Twice in a Lifetime.* #2—Thru Mar. 13: *F/X.*

960. PARAMUS—CINEMA 35—845-5070. *Nomads.*

962. PARAMUS—RKO BERGEN MALL—845-4449. *The Official Story.*

963. PARAMUS—RKO ROUTE 4—487-7909. #1—*Hannah and Her Sisters.* #2—*The Hitcher.* #3—*The Jewel of the Nile.* #4—*The Color Purple.* #5—*Highlander.* #6—*Down and Out in Beverly Hills.* #7—*Pretty in Pink.* #8—Thru Mar. 13: *The Delta Force.* Beg. Mar. 14: *Gung Ho.* #9—*Out of Africa.* #10—*Wildcats.*

964. PARAMUS—RKO ROUTE 17—843-3830. #1—Thru Mar. 13: *House.* Beg. Mar. 14: *Bad Guys.* #2—*Hollywood Vice Squad; Screen Test.* #3—*The Naked Cage.*

965. RAMSEY—CINEMA—825-2090. *Down and Out in Beverly Hills.*

966. RAMSEY—INTERSTATE—327-0153. Program unavailable.

967. RIDGEFIELD PARK—RIALTO—641-0617. Thru Mar. 13: *F/X; White Nights.*

968. RIDGEWOOD—RKO WARNER—444-1234. #1—*Down and Out in Beverly Hills.* #2—*Pretty in Pink.* #3—Thru Mar. 13: *Screen Test.* Beg. Mar. 14: *Gung Ho.* #4—Thru Mar. 13: *The Jewel of the Nile.* Beg. Mar. 14: *Bad Guys.*

969. RIDGEWOOD—ROSEBUD—670-9183. Mar. 10–13: *The Birds.* Mar. 14–16: *Finian's Rainbow.* Mar. 17–20: *Strangers on a Train.*

970. RUTHERFORD—WILLIAMS CENTER—933-3700. #1—Thru Mar. 13: *The Jewel of the Nile.* #2—Thru Mar. 13: *F/X.*

971. TEANECK—MOVIE CITY—836-3334. #1—*Kiss of the Spider Woman.* #2—*The Trip to Bountiful.* #3—Thru Mar. 13: *Twice in a Lifetime.* #4—*Murphy's Romance.*

973. WASHINGTON TOWNSHIP—CINEMA—666-2221. *Out of Africa.*

974. WESTWOOD—PASCACK— 664-3200. #1—*Hannah and Her Sisters.* #2—*Highlander.* #3—Thru Mar. 13: *Wildcats.* Beg. Mar. 14: *Crossroads.* #4—*Nomads.*

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BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ALWAYS—(1 hr. 45 min., '85) Three couples—one getting divorced, one getting married, one happily married—spend a Fourth of July weekend together. With Henry Jaglom, Patrice Townsend, Melissa Leo, Joanna Frank, Alan Rachins, and Jonathan Kaufer. Written and directed by Jaglom. R. **48**

ANGRY HARVEST—(1 hr. 42 min., '85) In German, Eng. subtitles. In Silesia during World War II, a prosperous Polish farmer harbors and lusts after a beautiful Jewish fugitive from a death train. With Armin Mueller-Stahl and Elisabeth Trissenaar. Screenplay by Agnieszka Holland and Paul Hengge. Dir. Holland. **81**

ANTONIO GAUDI—(1 hr. 12 min., '84) A documentary exploration of the work of Catalan architect Antonio Gaudi by Japanese filmmaker Hiroshi Teshigahara (*Woman in the Dunes*). Except for a few brief minutes of commentary (in Japanese, Eng. subtitles), the film consists entirely of images set to music. **1**

BAD GUYS—(1 hr. 28 min., '86) Two policemen suspended from the force try to make some extra money as a wrestling tag team: a comedy. With Ruth Buzzi, Sgt. Slaughter, and the Kremlin Krushers. Written by Brady W. Setwater and Joe Gillis. Dir. Joel Silberg. PG. **3, 37, 68, 105, 107, 200, 202, 219, 319, 403, 507, 514, 618, 621, 754, 810, 964, 968**

THE BOYS NEXT DOOR—(1 hr. 31 min., '85) A thriller about two troubled teenagers who graduate from pranks to murder. With Maxwell Caulfield, Charlie Sheen, and Patti D'Arbanville. Screenplay by Glen Morgan and James Wong. Dir. Penelope Spheeris. R. **11, 88**

BRAZIL—(2 hr. 10 min., '85) A hard-puffing apocalyptic farce set in a future England ruled by a totalitarian bureaucracy. Much of the material, and the peculiar shape of the paranoia, is familiar from *1984* and a variety of avant-garde films, but the writer-director, Terry Gilliam (formerly of Monty Python), has an aberrant, untamed pictorial imagination that keeps breaking free of grim cliché. In this anti-utopia, there are cavernous public spaces and cramped apartments whose plumbing and other utilities fill every corner of the room. Violence breaks out everywhere, people are arrested and tortured for the most trivial of reasons. Yet it would be a mistake to look for deep meanings. Essentially, Gilliam wants to make ghastly jokes, and this incorrigible entertainer's instinct saves him from the more obvious forms of sententiousness. The movie is often funny in a weird way, but Gilliam, like so many fantasists, has only a rudimentary feeling for narrative, and eventually he begins repeating himself. With Jonathan Pryce as the quietly rebellious hero and Robert De Niro as the chief terrorist. Charles McKeown and Tom Stoppard collaborated on the screenplay. (Jan. 27, 1986) PG-13. **25, 80, 218, 513, 525, 535, 610, 702, 807, 819, 918, 939**

THE COLOR PURPLE—(2 hr. 35 min., '85) This Steven Spielberg adaptation of Alice Walker's novel, set among rural blacks in Georgia during the period 1906–1940, is filled with "big" moments—births, beatings, humiliations, separations, reconciliations. Does Spielberg hype the material because he has no instinctual feeling for it? He may love the black South, but in spirit he seems a million miles away—the movie is an angry feminist tract made in the style of a Disney animal story. The heroine, Celie (Whoopi Goldberg), is impregnated twice by her pa when she's a young teenager and is then given away to a brutal widower. She waits and watches, suffering a great deal, and in time she's liberated—spiritually, sexually, and geographically—and her true worth comes to the surface. Whatever else it is, the movie is a hate letter to black men, who are seen as cruel and foolish by *nature.* The male actors, led by Danny Glover, are forced into cartoon performances, but Margaret Avery is beautiful and sensual as the free-living blues singer who saves Celie's life, and Oprah Winfrey has a few moments as the indomitable Sofia. (Jan. 13, 1986) PG-13. **10, 33, 46, 56, 68, 85, 108, 112, 114, 204, 209, 210, 212, 214, 219, 302, 304, 307, 313, 405, 506, 507, 513, 521, 524, 534, 539, 600, 607, 609, 612, 613, 618, 637, 700, 710, 712, 714, 720, 722, 754, 801, 808, 818, 819, 901, 923, 936, 952, 963**

CROSSROADS—(1 hr. 38 min., '86) A young guitarist, trained on classical music and obsessed with the legendary blues artist Robert Johnson, hits the road in search of an unrecorded song by Johnson he believes to exist. With Ralph Macchio, Joe Seneca, and Jami Gertz. Musical score composed and performed by Ry Cooder. Written by John Fusco III. Dir. Walter Hill. R. **20, 22, 55, 106, 113, 114, 200, 204, 206, 214, 300, 309, 315, 316, 320, 400, 500, 506, 518, 521, 524, 526, 528, 536, 539, 541, 600, 607, 610, 624, 632, 637, 641, 702, 703, 705, 707, 713, 756, 803, 815, 819, 903, 916, 922, 932, 939, 956, 974**

DEATH OF AN ANGEL—(1 hr. 35 min., '86) A young girl confined to a wheelchair joins a faith-healing cult and is pursued by her mother, an Episcopalian minister. With Bonnie Bedelia, Nick Mancuso, and Pamela Ludwig. Written and directed by Petru Popescu. PG. **54**

★ **DOWN AND OUT IN BEVERLY HILLS**—(1 hr. 43 min., '86) This broadly farcical Paul Mazursky comedy satirizing the *nouveaux riches* is also extremely touching. (It's based on Jean Renoir's 1932 *Boudu Saved From Drowning.*) Dave and Barbara Whiteman (Richard Dreyfuss and Bette Midler), born in the shadow of Ebbets Field, have struck it rich and moved, like the Dodgers, to Los Angeles (Beverly Hills, to be precise), where they live in a pink dream palace with interior walls that gleam like asses' milk. The Whitemans are absurd, but their quick rise has produced feelings of anxiety and guilt. When Jerry Baskin (Nick Nolte), a Los Angeles bum, tries to drown himself in the Whiteman pool, Dave pulls him out and takes him into the house. The would-be suicide humbles Dave; he wants to understand Jerry and turn him on to the gospel of success. The derelict, meanwhile, takes control of the disorganized Whiteman household; he's a mildly amiable con man, satisfying everyone's fantasies, and he winds up cuckolding Dave three times over (wife, mistress, daughter), just as Warren Beatty did Jack Warden in *Shampoo.* The movie is sloppily constructed and occasionally a little vague, but it's juicily, irresistibly funny. (Feb. 3, 1986) R. **20, 24, 43, 55, 104, 106, 113, 114, 200, 202, 207, 208, 217, 304, 306, 309, 313, 316, 402, 505, 508, 512, 518, 521, 524, 531, 539, 602, 607, 609, 612, 613, 619, 621, 629, 707, 710, 714, 720, 722, 754, 759, 803, 805, 814, 821, 901, 905, 918, 935, 939, 950, 956, 963, 965, 968**

F/X—(1 hr. 48 min., '86) Consistently entertaining thriller about a movie-special-effects man (Bryan Brown) who is hired by the Justice Department to stage the assassination of a Mafia boss who has decided to sing. The hero, of course, gets caught in a web of deceit and double-dealing and winds up as the odd man out. He clears his name by using his strange talents against the people who have tricked him. The director, Robert Mandel (*Independence Day*), turns out to be good at action, but the movie needs to be more intricate, scary, and duplicitous. It would have worked a lot better if the special effects had fooled us as well. With Brian Dennehy, Jerry Orbach, and Diane Venora. (Mar. 10, 1986) R. **25, 40, 60, 65, 85, 110, 113, 114, 200, 206, 215, 218, 304, 309, 315, 316, 327, 403, 500, 506, 512, 518, 524, 526, 529, 532, 539, 600, 607, 609, 612, 613, 615, 620, 624, 633, 639, 642, 643, 702, 705, 715, 724, 756, 762, 815, 900, 904, 915, 921, 932, 940, 954, 959, 967, 970**

THE GO MASTERS—(2 hr. 23 min., '83) In Japanese and Mandarin Chinese, Eng. subtitles. An epic history of twentieth-century China and Japan, centering on the relationship of two friends, one Chinese and one Japanese, both champions of Go, a chesslike game of strategy. A Chinese-Japanese co-production, filmed in both nations. Dir. Junya Sato and Duan Jishun. **4**

★ **THE GODS MUST BE CRAZY**—(1 hr. 49 min., '84) An amiable, shaggy-dog-story-type comedy, written and directed by Jamie Uys, a South African who makes friendly jokes about the absurdities and discontinuities of African life. In the pseudo-documentary opening, we see footage of the Bushmen who live in the Kalahari Desert of Botswana, a gentle people whose lives are disrupted when a pilot carelessly drops a Coke bottle from his cockpit. The Bushmen think the object is a gift from the gods, and begin squabbling over it. When their leader, Xi, decides to throw it off the end of the world, he moves to the edge of the desert, where he encounters the representatives of "superior" white civilization. Director Uys mixes anthropological comedy and slapstick; he knows his Harold Lloyd and his Keystone Kops. Some of the gags are not of a very high order, but Uys keeps them coming, and he makes use of everything he's got. With Marius Weyers, Sandra Prinsloo, and the Bushman N!xau. (July 30, 1984) PG. **5**

GUNG HO—(2 hr., '86) A comedy about the culture clash that occurs when the Japanese take over an auto factory in a small Pennsylvania town. With Michael Keaton, Gedde Watanabe, George Wendt, Mimi Rogers, and John Turturro. Screenplay by Lowell Ganz and Babaloo Mandel; story by Ganz, Mandel, and Edwin Blum. Dir. Ron Howard. PG-13. **25, 32, 67, 85, 108, 109, 114, 201, 203, 206, 208, 211, 301, 307, 314, 317, 318, 401, 508, 510, 514, 516, 524, 531, 533, 539, 541, 607, 609, 612, 618, 629, 641, 642, 644, 700, 705, 709, 710, 714, 716, 717, 762, 803, 811, 815, 902, 905, 911, 923, 938, 950, 952, 963, 968**

★ **HANNAH AND HER SISTERS**—(1 hr. 47 min., '86) A great film, the richest, most complex, and most fluent of Woody Allen's movies to date. The frame of the movie is the life of a large Manhattan family over a period of two years; the explicit subject is the varieties of love and romance—marriage, adultery, cohabitation, dating. The real matter of the movie, however, is the search for what is good in life, what is solid and genuine. Hannah (Mia Farrow), a retired actress and a mother, is the central figure—gentle, selfless, and, to all appearances, self-sufficient. Her younger sisters resent her a great deal. Holly (Dianne Wiest), who has failed at numerous careers, is not above sponging or lying, but she's so sensitive of the judgment of others that she detects nonexistent slights and insults. Dianne Wiest gives a sly, tough, dead-accurate performance as this New York neurotic. Beautiful Lee (Barbara Hershey), is unformed—sensual precisely because she doesn't know who she is. The principal motor of the plot is the desire that Hannah's husband (Michael Caine) feels for Lee, and the effect that their affair has on the family. Running in counterpoint to all this is the struggle of Woody himself—playing a TV producer—to find some meaning in life. A hypochondriac of epic proportions, the producer undergoes a spiritual crisis and comes close to suicide. He finds an explicit way out, but the answer to his question is there in every frame of the movie, which is a celebration not only of life in New York but of beauty and art. With Lloyd Nolan and Maureen O'Sullivan as the girls' warring parents. (Feb. 10, 1986) PG-13. **23, 33, 61, 85, 104, 114, 200, 206, 207, 213, 302, 304, 310, 312, 316, 401, 518, 523, 532, 537, 539, 600, 607, 609, 612, 613, 620, 624, 640, 700, 703, 706, 713, 723, 754, 755, 757, 801, 808, 818, 819, 900, 905, 912, 940, 952, 963, 974**

HIGHLANDER—(1 hr. 51 min., '86) An adventure drama about immortal antagonists who vie for possession of a prize that conveys the ultimate power. With Christopher Lambert, Roxanne Hart, Clancy Brown, and Sean Connery. Screenplay by Gregory Widen, Peter Bellwood, and Larry Ferguson; story by Widen. Dir. Russell Mulcahy. R. **20, 35, 50, 67, 85, 103, 106, 110, 112, 114, 204, 208, 210, 212, 217, 219, 300, 304, 306, 309, 312, 316, 320, 322, 328, 404, 507, 510, 513, 516, 524, 532, 534, 538, 601, 607, 610, 612, 613, 624, 632, 707, 710, 712, 714, 721, 722, 753, 801, 805, 810, 817, 903, 905, 921, 933, 953, 963, 974**

HOUSE—(1 hr. 33 min., '86) An author of horror stories moves into a mysterious house in which some grisly incidents have occurred. With William Katt, George Wendt, Kay Lenz, and Richard Moll. Dir. Steve Miner. **6, 32, 67, 88, 100, 104, 105, 107, 109, 110, 114, 200, 203, 206, 208, 211, 217, 219, 220, 301, 305, 306, 308, 319, 327, 404, 507, 514, 516, 524, 525, 531, 539, 541, 604, 607, 609, 618, 624, 630, 633, 637, 710, 712, 713, 722, 724, 764, 803, 806, 811, 814, 900, 902, 904, 910, 938, 952, 964**

★ **THE JEWEL OF THE NILE**—(1 hr. 45 min., '85) A number of things make this rambunctiously silly movie a lot more fun than its crass predecessor, *Romancing the Stone.* Avner Eisenberg, the clown and mime who recently put on the one-man show *Avner the Eccentric,* is on hand as a Middle Eastern holy man with a black beard and a beatifically goofy smile. The entire slapstick plot, it turns out, spins around this gentle guru (it is he who is "the jewel of the Nile"), a joke that gets better as it goes along. The equally bearded and goofy Flying Karamazov Brothers turn up as a band of surreptitious Sufis, and together with Eisenberg they give the movie a tone of seraphic, even ethereal, nuttiness. Kathleen Turner is once again superb as the gullible romance writer, and Michael Douglas, who produced this desert-adventure nonsense, plays the lead more satirically than before. This time he takes a few pratfalls, and the modesty becomes him. (Jan. 20, 1986) PG. **33, 311, 321, 536, 538, 542, 607, 611, 643, 709, 763, 919, 920, 934, 963, 968, 970**

★ **KAOS**—(3 hr. 8 min., '84) In Italian, Eng. subtitles. A beautiful and sinister work from the greatest brother act in film history, Paolo and Vittorio Taviani. The film is composed of four stories derived from the work of Luigi Pirandello, all set in turn-of-the-century Sicily, a land abandoned and betrayed. The first two stories are as great as anything the Tavianis have ever done. The magnificent Margarita Lozano plays a crazed woman who has been writing to her sons in America for fourteen years and has never heard from them. On the monthly day of emigration, fresh sons and daughters gather on a terrifyingly bare white road—an event that serves as a catalyst for a series of brutal confrontations between parents and children. The next episode, a pure folk tale, is tinged with horror: A young woman, feverish with unfulfilled erotic longing, is married to a gentle but unappealing farmer. Comes the full moon, he locks himself out, grabs a tree, and howls with rage. He's a werewolf, all right, but a repentant one, and he agrees that at the next full moon his wife should have the protection of her mother and a young man. The episode is a perfect fable of alienation and romantic anguish. The two remaining stories are lesser affairs, but there's an incandescent epilogue, in which the Tavianis suggest that the source of narrative art is found in memories so beautiful they can only be recalled with pain. (Feb. 24, 1986) R. **81**

KISS OF THE SPIDER WOMAN—(1 hr. 59 min., '85) As Molina, an Argentinean homosexual imprisoned for molesting a minor, William Hurt is feminine all right, but he doesn't overdo the queenly poses. A polite and deeply respectful man, Molina worships the extravagantly female Hollywood stars of the forties, and each night he tells and retells his favorite movie plots, transforming his memories of them into tapestries of romance and danger. Valentin (Raul Julia), his cell mate and audience, is Molina's opposite in every way. Hetero, and gruffly masculine, he prides himself on living without illusions. This tender and high-minded movie, an adaptation of Manuel Puig's celebrated 1976 novel, is the story of a mutual seduction: The two men not only join sexually, but each is converted to the other's point of view. Alas, the director, Hector Babenco, is too somber for the material. When he recreates the movies that Molina tells, they just look tacky; in the book, listening to Molina's voice, we could see them as a vehicle for his own romantic idealism. With Sonia Braga. (Aug. 5, 1985) R. **53, 515, 813, 930, 971**

LATINO—(1 hr. 45 min., '85) A pro-Sandinista propaganda film written and directed by the great Hollywood cameraman Haskell Wexler. Shot in Nicaragua in 1984, the movie is a parable of disillusion. Eddie Guerrero (Robert Beltran), a Mexican American Special Forces officer, leads a bunch of murdering *contras* across the border from Honduras into Nicaragua and grows so disgusted with his troops that he can't go through with his assignment. The movie implies that all decent Americans would be repelled by what bullyboys the *contras* actually are. Zero as art, *Latino* is an odd case of split consciousness, for Wexler is much better at dramatizing the viciousness of the Americans and *contras* than the virtues of the Sandinistas. The movie only comes alive when Wexler puts on-screen something he hates. Nicaragua, which shows signs of its feudal past and recent civil war in almost every shot, makes a great film set. (Mar. 10, 1986) At the Public Theater—See **Museums, Societies, Etc.**

MURPHY'S ROMANCE—(1 hr. 47 min., '85) Sally Field stars as a 33-year-old divorcée who, when she moves with her son to an Arizona horse ranch, falls in love with a local pharmacist. With James Garner, Brian Kerwin, and Corey Haim. Screenplay by Irving Ravetch and Harriet Frank Jr., based on the novella by Max Schott. Dir. Martin Ritt. PG-13. **36, 47, 55, 88, 200, 216, 310, 321, 505, 517, 520, 526, 527, 528, 611, 627, 628, 639, 643, 713, 719, 800, 813, 916, 920, 939, 957, 971**

★ **MY BEAUTIFUL LAUNDRETTE**—(1 hr. 33 min., '85) A juicily entertaining movie written by a young man struggling to make sense of a mixed racial and cultural inheritance. Hanif Kureishi, a 29-year-old playwright who was born in London to a Pakistani father and an English mother, creates a large Pakistani family settled in England and split between love and hate of its new country. The eighteen-year-old hero, Omar (Gordon Warnecke), is pulled back and forth between his father (Roshan Seth), a defeated left-wing journalist, and his uncle (Saeed Jaffrey), a successful entrepreneurial type. The uncle sets up Omar in business as manager of a failing laundromat in South London, and Omar hires Johnny (Daniel Day Lewis), an old school friend and now an anti-Pakistani street tough. Soon the two boys are making a go of it in business and are climbing into bed together. The lovers stretch hands across racial and class barriers, but the movie is hardly an advertisement for gay Utopia. The condition of England is tragic: The Pakistani émigrés, giddy from success, may be living up a storm, but the situation of Johnny and his English friends is hopeless. Kureishi's loyalties are split, and the movie benefits from his mixed-up feelings. Stephen Frears directs with an appropriately raw visual palette. (Mar. 3, 1986) R. **84**

9½ WEEKS—(1 hr. 53 min., '86) The only thing we learn about sadists and masochists from this S&M romantic drama is that they're extraordinarily quiet. Early on, Mickey Rourke, as a New York financial whiz with a hundred identical suits, asserts his mastery over beautiful Kim Basinger by whispering across rooms to her. Basinger whispers back, and from that point on she belongs to him. The movie was directed by Adrian Lyne (*Flashdance*), who started out by making commercials. Lyne is still making them. Despite the colorful sex (brief, violent encounters in odd, cold, and wet places; eager tongues working on fruits and vegetables, etc.), *9½ Weeks* has the least sensual look and rhythm possible; it keeps drifting off into static, shiny attempts to make the ultimate perfume ad. Basinger is beautiful and immensely likable and Mickey Rourke is attractive, though inaudible. They are the right stars for erotic drama, but *9½ Weeks* is almost completely boring. (Mar. 3, 1986) R. **62, 85**

NOMADS—(1 hr. 35 min., '86) A doctor unravels the mysterious events leading to the death of an apparently possessed anthropologist. With Pierce Brosnan, Lesley-Anne Down, and Mary Woronov. Written and directed by John McTiernan. R. **32, 54, 88, 100, 109, 114, 201, 203, 206, 211, 215, 217, 308, 314, 400, 514, 516, 539, 541, 601, 606, 607, 609, 615, 620, 632, 633, 635, 641, 642, 710, 717, 725, 762, 765, 803, 902, 904, 917, 920, 922, 931, 954, 955, 958, 960, 974**

★ **THE OFFICIAL STORY**—(1 hr. 52 min., '85) In Spanish, Eng. subtitles. This ripped-from-the-headlines drama from Argentina has the passionate sternness of a Greek tragedy. Alicia (Norma Aleandro) is an ordinary bourgeois woman, a teacher happily married to a right-wing businessman; together they are devoted to their adopted five-year-old daughter. In 1983, as the military government crumbles, a friend of Alicia's returns from exile and inadvertently raises the possibility that the daughter could be the child of *desaparecidos*—leftists arrested and usually executed by the security police. From that moment on, Alicia's life becomes hell. By her own rather haughty standards, she finds herself wanting. Her husband, on the other hand, can't understand why she doesn't just keep quiet and take care of the child. In the final, extremely violent, inevitable confrontation between these two, the love they feel for each other is the most painful element. The movie could have been a mere weepy, but it has depth and detail as well as emotional power, and Norma Aleandro gives an overwhelming performance. Screenplay by Luis Puenzo and Aida Bortnik. Dir. Puenzo. (Nov. 18, 1985) **11, 81, 209, 519, 536, 645, 718, 812, 816, 921, 937, 939, 962**

OUT OF AFRICA—(2 hr. 33 min., '85) Beautiful in an illustrative and rhapsodic, rather than dramatic, way, this large-scale adaptation of Isak Dinesen's famous 1937 memoir never works up much steam. Meryl Streep, in a flawless, completely unmannered performance, is Karen Blixen (Isak Dinesen was a pen name), the Danish upper-class woman who buys a coffee plantation in Kenya in 1914 with her husband, Baron Bror Blixen (Klaus Maria Brandauer), a big-game hunter. Karen was never in love with her husband, and eventually took up with Denys Finch Hatton, an Oxford-educated all-around great athlete, wit, and hunter who fulfilled her ideals of lordly masculinity. The movie devotes a good bit of time to this romance, but with Robert Redford as Denys, it's a bummer all the way. The jaunty lines sound absurd in his mouth, and he doesn't provide the physical dash that would make up for the flat readings. Yet everything peripheral to the romance works well—Karen's life on the farm, her safaris, her relations with native servants and workers. Screenplay by Kurt Luedtke. Dir. Sydney Pollack. (Jan. 6, 1986) PG. **10, 33, 64, 216, 304, 311, 321, 513, 532, 539, 609, 611, 716, 723, 761, 804, 807, 819, 917, 918, 931, 963, 973**

PARTING GLANCES—(1 hr. 30 min., '86) An amiable low-budget independent film about gay friendship and love in New York. In form, the movie is a triangle featuring a handsome but conventional young health official; a manic, self-destructive rock singer who has AIDS; and a writer who lives with the first man but loves the second. *Parting Glances* is more a catalogue of gay manners than a fully worked-out drama. The writer-director Bill Sherwood is trying to restore some homely, affectionate reality to subjects usually treated sensationally. The lovers jog, go to bed, quarrel, eat dinner, go to a party, and so on. The movie is pro-monogamy, pro-friendship, pro-women, very clean, and neither hysterical nor sentimental about AIDS. As much as one admires the decency of its attitudes, one wishes it were more exciting and less self-conscious. (Mar. 3, 1986) **84**

PRETTY IN PINK—(1 hr. 36 min., '86) The new Molly Ringwald movie, written and produced by her usual collaborator, John Hughes, is as much a star vehicle as Garbo's *Queen Christina* or Bette Davis's *Now, Voyager.* The picture is hopelessly in love with Ringwald's freckles and bee-stung lips and long arms and legs and adorable gummy teenager's grin and mop of red hair. As Andie, a girl from the wrong side of the freeway, Molly makes cool-looking clothes, in thrift shop–Annie Hall style, out of scraps, old vests, and hats, yet the rich girls at her school—whorey vixens with too much blonde hair—treat her as a pariah. A sweet rich boy (Andrew McCarthy) invites her to the prom, and then, under pressure from friends, withdraws the invitation. John Hughes starts out making a movie about social class, but he doesn't go into the subject nearly far enough. The picture is less about class than the usual personality conflicts among adolescents. Still, Ringwald gives the material a ripe, romantic glow. With James Spader as a rich sleaze, Jon Cryer as a jabbering put-on artist, and Annie Potts as a sympathetic grown-up. Directed by Hughes protégé Howard Deutch. (Mar. 10, 1986) PG-13. **25, 31, 62, 85, 103, 114, 201, 203, 206, 213, 305, 307, 317, 318, 328, 400, 401, 508, 513, 516, 521, 524, 533, 539, 602, 607, 609, 612, 614, 629, 641, 642, 644, 701, 705, 714, 716, 717, 723, 755, 760, 802, 806, 808, 820, 905, 923, 938, 951, 952, 955, 963, 968**

★ **RAN**—(2 hr. 40 min., '85) In Japanese, English subtitles. Akira Kurosawa's grimly magnificent summing up—a bit stiff, to be sure, but great and moving in its way. "Men prefer sorrow over joy!" someone wails near the end, and this is surely Kurosawa's view as well. In this adaptation of *King Lear,* Lord Hidetora (Tatsuya Nakadai), who has spent 50 years pacifying the rival clans of his domain, cedes power to his oldest son, demanding that the two others support their brother. Immediately, the older brothers humiliate their father and then betray each other. The harsh but stable peace, as if outraged by this primal offense, collapses into war. The battle scenes that follow are the most spectacularly "painted" of Kurosawa's career—red against slate gray and black. The carnage is awful, and at the climax, Lord Hidetora descends from the burning tower, a broken man. As always, in watching Kurosawa's work, we're amazed by the heroic style, yet the formality can feel cold and distant. Only Mieko Harada, as the eldest son's vengeful wife, escapes the director's glacial severity. It's an old man's film, but it still leaves you shaken. (Jan. 6, 1986) R. **51, 535, 703**

A ROOM WITH A VIEW—(1 hr. 50 min., '86) Reviewed in this issue. **52**

SALVADOR—(2 hr. 2 min., '86) A political thriller based on events that took place in El Salvador in the years 1980–81. With James Woods, Jim Belushi, John Savage, Michael Murphy, Cindy Gibb, and Elpedia Carrillo. Screenplay by Oliver Stone and Richard Boyle. Dir. Stone. R. **5, 49, 60**

★ **SHOAH**—(9 hr. 23 min., '85) In English and several foreign languages, Eng. subtitles. One of the greatest documentaries in the history of the cinema. Claude Lanzmann spent ten years putting together this extraordinary work about the Holocaust—a film far more original in technique, far stranger and more obsessive than one might expect. Lanzmann conducts interviews with three groups of people: Jewish survivors of the Polish death camps; former Nazis; and Polish witnesses to the catastrophe, some of whom reach levels of incomparable eloquence or stupidity. Flying brazenly in the face of common sense and convention, Lanzmann includes not a single moment of archival footage. Instead, as the horrifying testimony—the stories of people herded, stripped, gassed, burned—continues on the soundtrack, Lanzmann shows us images of the camps as they look today. Some are unchanged, but the others have been turned into idyllic meadows. The effect of this disjunction of image and words is to make one re-create the events in one's head—a technique that attains shattering power. The movie is an ongoing debate between history and disbelief; it has a kind of musical feeling for repetition, meditation, crescendo, release. *Shoah* is being shown as Part I (4 hr. 33 min., plus intermission) and Part II (4 hr. 50 min., plus intermission). There are great things throughout the film, right to the end. (Oct. 28, 1985) **82**

16 DAYS OF GLORY—(2 hr. 25 min., '85) The official film record of the 1984 Olympic Games at Los Angeles, featuring the athletes Edwin Moses, Carl Lewis, Joan Benoit, Mary Lou Retton, Daley Thompson, Ecaterina Szabo, and many others. Written and directed by Bud Greenspan. G. **41**

SMOOTH TALK—(1 hr. 32 min., '85) A drama, based on the Joyce Carol Oates story "Where Are You Going, Where Have You Been?" about the sexual awakening of a fifteen-year-old girl. With Laura Dern, Treat Williams, Mary Kay Place, Elizabeth Berridge, and Levon Helm. Screenplay by Tom Cole. Dir. Joyce Chopra. **63**

★ **SUGARBABY**—(1 hr. 26 min., '84) In German, Eng. subtitles. A comic fable (from West Germany, of all places) about a woman who rouses herself from the dead and satisfies all her senses at once. Marianne (Marianne Sagebrecht), a hefty mortician's assistant, rides the subway to and from work, stunned with boredom, and falls into bed at night with a tray of cheese and sausages. When she spots a handsome young subway driver, she sets out to ensnare him. The joke is that the driver (Eisi Gulp) acquiesces to the fat woman's designs on him. Happily, Marianne overwhelms her man with food and sex; she surrounds him with bubble baths and satin sheets. And he, in turn, doesn't mind her bulk; the expanses of her flesh become a natural part of the endless feast she serves him. If the movie had been done realistically, it might have been grotesque, but cinematographer Johanna Heer's stylized lighting scheme (purple, blue, pink, and green) and the minimal acting turn the material into a candied daydream. Written and directed by Percy Adlon. (Nov. 25, 1985) **11**

THE TRIP TO BOUNTIFUL—(1 hr. 46 min., '85) In 1947, a woman living in Houston with her son and daughter-in-law tries to escape her drab existence and return to Bountiful, Texas, her hometown. With Geraldine Page, John Heard, Carlin Glynn, and Rebecca De Mornay. Screenplay by Horton Foote; based on his Broadway play. Dir. Peter Masterson. PG. **57, 111, 321, 515, 520, 542, 636, 644, 971**

TURTLE DIARY—(1 hr. 37 min., '85) The latest film written by Harold Pinter (from a novel by Russell Hoban) enters into a teasing relationship with boredom—it's rakishly dull. Pinter sets up conventional expectations of excitement or romance and then, refusing to deliver the payoff, undermines the conventions—or gently turns them in another direction. This may be an insolent device, but it shouldn't be confused with a creative solution to the problem of writing a screenplay. Glenda Jackson, at her most leathery and dry, is a well-known writer of animal stories who has run out of ideas, and mild Ben Kingsley is a bookstore clerk who has retired from the mainstream of life. Together, they decide to kidnap some giant sea turtles in a London aquarium and release them back into the sea. This caper is played not for craziness and laughs, but soberly, quietly the event serves as a break in the tedium of their lives, which have been threatening to slip into a suicidal gloom. The kidnappers wind up liberating themselves—slightly. Very slightly. The movie is proudly, pedantically small, and so systematically underplayed that it's barely alive on the screen. Directed, in varying shades of gray, by John Irvin. (Feb. 24, 1986) PG. **57**

★ **28 UP**—(2 hr. 16 min., '84) A notable instance of documentary invention by Michael Apted. Fourteen seven-year-old English children were filmed in 1963 by a unit from Granada Television for a short entitled *7 Up,* and then filmed again in seven-year intervals for the next twenty years. The interviews are compiled in *28 Up,* and the subjects, now 28, almost all appear diminished—only one has the poetic strength he had as a child. Seeing them married and with children, one is at first relieved—they've come through—and then dismayed. Except for one saddened drifter, who is perhaps the most intelligent of the lot, they have achieved stability, but they seem tamed, defeated, beached. The film inspires hopeless feelings of revolt. (Oct. 28, 1985) **4**

WHATEVER IT TAKES—(1 hr. 33 min., '86) The struggles of a well-adjusted Vietnam veteran who is trying to make a career for himself as a cartoonist. With Tom Mason, Martin Balsam, Chris Weatherhead, and James Rebhorn. Written by Weatherhead and Bob Demchuk. Dir. Demchuk. **44**

WILDCATS—(1 hr. 47 min., '86) A comedy starring Goldie Hawn as a high-school teacher who becomes the coach for an extraordinarily rowdy football team. With James Keach, Swoosie Kurtz, Nipsey Russell, Bruce McGill, and M. Emmet Walsh. Written by Ezra Sacks. Dir. Michael Ritchie. R. **21, 33, 68, 106, 108, 113, 114, 201, 204, 211, 214, 300, 301, 308, 315, 319, 322, 405, 506, 508, 510, 524, 536, 539, 607, 609, 612, 618, 624, 637, 641, 705, 707, 710, 723, 725, 756, 802, 810, 817, 818, 903, 905, 919, 923, 936, 956, 958, 963, 974**

REVIVALS

AMERICAN GIGOLO—(1 hr. 17 min., '80) A Beverly Hills hustler (Richard Gere), who has the style of a European kept man, makes himself available for a single night's work—at very high rates. Writer-director Paul Schrader takes this amusing premise and turns it into an existential murder melodrama about love. But the gleaming surfaces of the Rodeo Drive–Malibu world are stunning. With Lauren Hutton. **87**

BAND OF OUTSIDERS—(1 hr. 35 min., '64) In French, Eng. subtitles. One of Jean-Luc Godard's best. Three young people (Anna Karina, Sami Frey, Claude Brasseur) play at love and crime, pretending to be characters in a movie, and by degrees they are drawn into actual crimes. Lyrical, witty, finally shocking. **2**

BONNIE AND CLYDE—(1 hr. 51 min., '67) The story of Clyde Barrow, Bonnie Parker, and their gang's bank-robbing spree in the thirties. A gripping and controversial film, with fine performances by Warren Beatty, Faye Dunaway, Gene Hackman, and Estelle Parsons. Dir. Arthur Penn. **87**

CABARET—(2 hr. 3 min., '72) An effective Bob Fosse musical adapted from the Broadway hit, with lush photography and an entertaining re-creation of prewar Berlin at its wicked worst. Joel Grey's performance is superb; Liza Minnelli and Michael York are charming. **9**

DELIVERANCE—(1 hr. 49 min., '72) A brutal, allegorical adventure story, based on James Dickey's novel, about four men from Atlanta who go on a canoe trip, venturing deep within a forbidding Georgia forest. Some of the action sequences are extraordinary. With Jon Voight, Burt Reynolds, Ronny Cox, and Ned Beatty. Dir. John Boorman. **9**

DIABOLIQUE—(1 hr. 47 min., '55) In French, Eng. subtitles. Henri-Georges Clouzot's creepy classic about a man, a wife, a mistress, and a corpse that won't lie still. A good, claustrophobic horror film, with almost too much sadism to be really enjoyable. With Simone Signoret. **2**

EYE OF THE NEEDLE—(1 hr. 52 min., '81) Satisfying, old-fashioned thriller about a Nazi spy (creepy Donald Sutherland), in England during the war, and the Englishwoman (Kate Nelligan) who falls in love with him unaware of his false identity. Done in the fast-moving, dark-toned style of British thrillers from the period, the movie grows into a full-blown gothic romance redeemed by Nelligan's extraordinary performance. Dir. Richard Marquand. **2**

GRAND ILLUSION—(1 hr. 52 min., '37) In French, Eng. subtitles. Probably the best treatment of the dying of chivalry in warfare and the passing of aristocracy from the modern world ever made. It is sad, wise, and occasionally very funny, and it has a simplicity dependent on shrewdness and finesse. The acting is uniformly superlative. With Jean Gabin and Erich von Stroheim. Dir. Jean Renoir. **87**

THE LADY EVE—(1 hr. 37 min., '41) A lighthearted Barbara Stanwyck, playing a professional cardsharper, tricks amiable millionaire Henry Fonda into forgetting his scruples long enough to fall in love with her. A very merry Preston Sturges comedy, with his usual point of view that the very rich are nuttier than you and me. **87**

THE MYSTERY OF PICASSO—(1 hr. 18 min., '55) A documentary collaboration between Pablo Picasso and director Henri-Georges Clouzot, this film has been out of general release for 25 years. The works depicted were created especially for the film by Picasso, and, according to a prior arrangement, destroyed upon its completion. PG. **1**

PATHS OF GLORY—(1 hr. 26 min., '57) A first-rate, harrowing military drama about the trial of French soldiers who refuse to take part in a futile, certain-death attack on the Germans during World War I. With Kirk Douglas and Adolphe Menjou. Dir. Stanley Kubrick. **87**

STRANGERS ON A TRAIN—(1 hr. 41 min., '51) Robert Walker, as a seductive killer, is Hitchcock's most attractive villain in this witty and terrifying story about an exchange of murders. With Farley Granger and Ruth Roman; from a Patricia Highsmith novel. **969**

THE THIRD MAN—(1 hr. 44 min., '49) A tense, thrilling manhunt drama set in postwar Vienna, based on Graham Greene's novel. Catch that perfect zither music. With Joseph Cotten, Alida Valli, Orson Welles, and Trevor Howard. Dir. Carol Reed. **8**

TRUE CONFESSIONS—(1 hr. 48 min., '81) Robert Duvall is an embittered Los Angeles police detective with a feral grin; Robert De Niro is a rising young monsignor whose pallid flesh covers him like drapery. They are brothers—and both are corruptible and vaguely guilty about it. A static, melancholy adaptation of John Gregory Dunne's novel, mixing murder, church politics, and police procedure. Dir. Ulu Grosbard. **87**

TWO ENGLISH GIRLS—(1 hr. 57 min., '71) In French, Eng. subtitles. Director François Truffaut, shortly before he died in 1984, restored twelve mintues of excised footage to this film about a young Frenchman who becomes involved with two English sisters on a holiday in Wales. With Jean-Pierre Léaud, Kika Markham, and Stacey Tendeter. **82**

THEATER

LISTINGS

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Performance length is approximate; changes are frequent; phone theater for exact time.

BROADWAY

Previews and Openings

Wednesday, March 12

EXECUTION OF JUSTICE—Emily Mann's play focusing on the trial of Dan White, who killed Mayor Moscone and Supervisor Harvey Milk, gay activist, both of San Francisco. There's a cast of 21 actors playing 42 roles: John Spencer (as Dan White), Jon de Vries, Gerry Bamman, Peter Friedman, Earle Hyman, Nicholas Kepros, Adam Redfield, Mary McDonald; directed by the author. Previews now prior to a 3/15 opening. Mon.–Thurs. at 8, Sat. at 2, $32–$50; Fri. & Sat. at 8, Wed. at 2, $32.50–$27.50; (61 reserved seats on stage at all perf. $25). **Virginia Theatre,** 245 W. 52nd St. (977-9370). Major credit cards. 2 hr. 35 min.

PRECIOUS SONS—Ed Harris and Judith Ivey in a comedy by George Furth, set in Chicago a few years after W. W. II, about parents in their mid-thirties who face the possibility of their teenage sons' leaving home; directed by Norman Rene. With William O'Leary, Anthony Rapp, Anne M. Bobby. Previewing now prior to a 3/20 opening. Tues.–Thurs. at 8, Wed. at 2, $15–$25; Fri. at 8, Sat. at 2 & 8, $20–$35. **Longacre,** 222 W. 48th St. (239-6200). 2 hr. 35 min.

Now Playing

BENEFACTORS—Sam Waterston, Glenn Close, Mary Beth Hurt, and Simon Jones star in Michael (*Noises Off*) Frayn's play which takes place in the 1960s in London, and is about two couples who turn a neighborly relationship into a bitter rivalry; directed by Michael Blakemore. Tues. thru Thurs. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $30 to $37.50; Fri. and Sat. at 8 p.m., $32.50 to $40; Wed. at 2 p.m., $27.50 to $35. **Brooks Atkinson Theatre,** 256 West 47th Street (245-3430). 2 hr. All major credit cards. **IRLS**.

BIG RIVER—The Tony Awards–winning musical play, based on Mark Twain's *The Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller, is directed by Des McAnuff. Featured in the cast are Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Bob Gunton, Larry Riley, Daniel Jenkins, and Aramis Estevez. There are enjoyable performances, masterly sets, rhythmic direction. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $36 to $45; Wed. at 2 p.m., $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. **IRLS**

BILOXI BLUES—Zach Galligan is now the star of Neil Simon's sequel to *Brighton Beach Memoirs;* directed by Gene Saks. It takes place in Biloxi, Miss., where Eugene, now in the service, is stationed during the '40s. Featured in the cast are Randall Edwards, Mark Nelson, Penelope Ann Miller, Jim Fyfe, Mark McDermott, James Anthony Shanta, Geoffrey Sharp, and Jamey Sheridan. The whole production is great—the staging, the scenery, the costumes, the lighting, *and* the stunning ensemble acting. Mon. thru Sat. (exc. Thurs., which is dark) at 8 p.m., Sat. at 2 p.m. & Sun. at 3 p.m., $20–$37.50; Wed. at 2 p.m., $20–$35. **Neil Simon Theatre,** 250 West 52nd St. (757-8646). 2 hr. 40 min. Major credit cards.**IRLS**

BRIGADOON—A revival of the musical by Alan Jay Lerner and Frederick Loewe; choreography by Agnes de Mille. With alternating casts: Sheryl Woods or Beverly Lambert as Fiona, Richard White or John Leslie Wolfe as Tommy, and Tony Roberts as Tommy's hunting companion. Tues. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., Sun. at 1 and 7 p.m.; (special Wed. mat. *3/26 at 2; no mat. 3/30); $6 to $29. Performed* by New York City Opera at **New York State Theatre** (870-5570). 2 hr. 30 min. Major credit cards. **IRLS**

BRIGHTON BEACH MEMOIRS—Robert Leonard stars as Eugene in a comedy/drama by Neil Simon that deals with two families and their struggles during the Depression when they are forced to live together in a small house in Brooklyn; with Verna Bloom, Lisa Waltz, Kim Hauser, Dick Latessa, Dorothy Holland, and Peter Birkenhead. Gene Saks has directed adroitly and vivaciously; Patricia Zipprodt's costumes and Tharon Musser's *lighting can nowise be faulted.* Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $25 to $35; Wed. at 2 p.m., $22 to $32. **46th Street Theatre,** 226 West 46th Street (221-1211). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

LA CAGE AUX FOLLES—Walter Charles and Steeve Arlen star in a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret; book by Harvey Fierstein, music by Jerry Herman; directed by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness and a quietly moving love story, with glorious sets and costumes. Mon. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m. $37.50 to $47.50; Wed. at 2, $32.50 to $42.50; some balcony seats sell at $10 at each performance. **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical plays here with a cast of 23 talented American "cats," and is based on T. S. Eliot's *Old Possum's Book of Practical Cats*, with music by Andrew Lloyd Webber, and the original lyrics; directed by Trevor Nunn. Splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction; there's almost too much dazzlement. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $30 to $45; Wed. at 2 p.m., $25 to $40. **Winter Garden Theatre,** Broadway and 50th Street (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Every generation needs its own backstage legend, and here's a worthy descendant of the early great film classics. Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's paper-thin score. Mon. thru Sat. at 8 p.m., Wed. and Sat. at 2 p.m.; $30–$45. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

CORPSE!—Keith Baxter and Milo O'Shea star in a murder mystery, by Gerald Moon, about an unemployed actor who plots to kill his wealthy twin and assume his identity; directed by John Tillinger, and featuring Pauline Flanagan and Scott LaFeber. Tues. thru Thurs. at 8 p.m., Wed. at 2 p.m., $20 to $30, Sat. at 2 p.m. and Sun. at 3 p.m., $25 to $35; Fri. and Sat. at 8, $27.50–$37.50. **Helen Hayes,** 240 W. 44th St. (944-9450). 2 hr. 20 min. All major credit cards.

42ND STREET—Louise Troy, Jamie Ross, Clare Leach, and Lee Roy Reams star in a musical based on the novel by Bradford Ropes which was made into the 1933 film. Clear? Consensus terms this production and cast pure gold and the crowning achievement of the late Gower Champion; the book is by Michael Stewart and Mark Bramble; the music and lyrics are by Harry Warren and Al Dubin. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $27.50–$45; Wed. at 2 p.m.; $20–$35. **Majestic,** 247 West 44th Street (239-6200). 2 hr. 15 min. All major credit cards. ● ●

HAY FEVER—Rosemary Harris stars in a revival of Noël Coward's comedy about an egocentric actress; directed by Brian Murray. Featured in the cast are Roy Dotrice, Mia Dillon, Campbell Scott, Robert Joy, Barbara Bryne, Charles Kimbrough, Deborah Rush, and Carolyn Seymour. Mon.thru Sat. at 8 p.m., $30 to $37.50; Wed. and Sat. at 2 p.m., $25 to $32.50; thru 3/29. **Music Box Theatre,** 239 West 45th Street (239-6200). 2 hr. 15 min. All major credit Cards. **IRLS**

I'M NOT RAPPAPORT—Judd Hirsch and Cleavon Little star in Herb (*A Thousand Clowns*) Gardner's comedy, set in and around Central Park, focusing on the life-affirming relationship between two youthful old-timers; directed by Dan Sullivan. Tues.–Sat. at 8, $30–$36, Sat. at 2, Sun. at 3, $27.50–$32.50, Wed. at 2, $25–$30. **Booth,** 222 West 45th Street (239-6200). 2 hr. 15 min. All major credit cards. **IRLS**

JERRY'S GIRLS—Dorothy Loudon, Leslie Uggams, and Chita Rivera star in a revue featuring songs by Jerry Herman culled from his many shows; directed by Larry Alford. It's an all-female show with seven back-up singers and dancers. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m., $40 to $45; Wed. at 2 p.m., $20–$35. **St. James Theatre,** 246 West 44th Street (398-0280). 2 hrs. All major credit cards. **IRLS**

THE MYSTERY OF EDWIN DROOD—Betty Buckley, Cleo Laine, and George Rose star in Rupert Holmes's musical (suggested by Charles Dickens's unfinished novel), which has the idea of letting each night's audience complete what Dickens was unable to do; directed by Wilford Leach. With Patti Cohenour and Howard McGillin. The indoor version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3. All perf. except Wed. at 2 ($25 & $35) are $35 & $45. **Imperial Theatre,** 249 West 45th Street (239-6200). 2 hr. 15 min. Credit cards. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, with sketches by Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenburg, Sam Shepard, Sherman Yellen, and many others. Mon. thru Fri. at 8 p.m., Sat. at 7 and 9:30 p.m., Sun. at 3 and 7 p.m.; $30 to $45. **Edison Theatre,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

THE SEARCH FOR SIGNS OF INTELLIGENT LIFE IN THE UNIVERSE—*A Cozmic Soup Opera.* Lily Tomlin in a solo theatre piece written and directed by Jane Wagner. She is certainly a gifted comedienne, and in her writer she has one who fits her range and requirements to a T. Tues. at 8 p.m., Wed. at 2 and 8 p.m., Thurs. at 8 p.m., Fri. at 7 and 10 p.m., $17.50 to $37.50; Sat. at 2 p.m., $17.50 to $35; Sat. at 8 p.m., $20–$37.50. **Plymouth,** 236 W. 45th St. (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

SINGIN' IN THE RAIN—Don Correia stars in an adaptation of the M-G-M film, with book by Betty Comden and Adolph Green, based on their original screenplay; music and lyrics by Nacio Herb Brown and Arthur Freed; directed and choreographed by Twyla Tharp; with Mary D'Arcy, Faye Grant, and Peter Slutsker. Tues. thru Fri. at 8 p.m., Sat. at 2 and 8, Sun. at 3; $37.50–$45; Wed. at 2 p.m., $27.50 to $35. **Gershwin Theatre,** 51st Street west of Broadway (586-6510). 2 hr. 20 min. All major credit cards. **IRLS**

SONG & DANCE—Bernadette Peters stars and shines as a young English girl on her own in America; music by Andrew Lloyd Webber, lyrics by Don Black; directed by Richard Maltby Jr.; choreographed by Peter Martins. With Victor Barbee, Buddy Balough, Gregg Burge, Denise Faye, Gregory Mitchell, Scott Wise, Cynthia Onrubia, Charlotte d'Amboise, and Mary Ellen Stuart. Mon. thru Fri. at 8 p.m., Sat. at 2 and 8 p.m., $35 to $45; Wed. at 2 p.m., $27.50 to $37.50. **Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. 30 min. All major credit cards. **IRLS**

TANGO ARGENTINO—Conceived and directed by Claudio Segovia and Hector Orezzoli, a dance musical featuring thirty of Argentina's most renowned dancers, singers, and musicians. It was lauded by critics, cheered by audiences, had a sold-out week at City Center, all of which practically guaranteed the success of this Broadway presentation. Tues. thru Thurs. at 8 p.m., $27.50 to $37.50; Sun. at 3 and 7:30, $27.50 to $37.50; Fri. and Sat. at 8, $30 to $42.50; Sat. at 2, $25 to $35; thru 3/30. **Mark Hellinger Theatre,** 237 West 51st Street (757-7064). 2 hr. 15 min. All major credit cards.

OFF BROADWAY

ANAIS NIN: THE PARIS YEARS—Adapted by and starring Lee Kessler; directed by Duncan Christopher. The play begins in a bank vault in 1966 as Anais considers whether or not to publish her diaries. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $15. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

ANOTHER PARADISE—Donna Spector's play about a mother and daughter's struggle with desire and fantasy; directed by Licia Colombi. Featured in the cast are Mick Weber, Cass Morgan, Tom Ligon, Arleigh Richards, and Meg Van Zyl. $20 to $24. **Players Theatre,** 115 MacDougal Street (354-5076).

AUNT DAN AND LEMON Wallace Shawn's play (with a new, all-American cast) about the relationship between a charismatic woman and a sickly child; directed by Max Stafford-Clark, now starring Pamela Reed (in the Linda Hunt role) and Kathy Whitton Baker. This is part of the on-going exchange between the New York Shakespeare Festival and London's Royal Court Theatre. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m., $20 to $25. **Public Theater/Martinson Hall,** 425 Lafayette Street (598-7150).

BIG TIME—Tony Lo Bianco in Steven Braunstein's play about an obsessed entertainer's rise to the top. Featured in the cast are Brent Collins and Melinda Keel. Tues. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $16 to $18; thru 3/30. **Lamb's Theatre,** 130 West 44th Street (997-1780).

BROOME STREET, AMERICA—The Yiddish-language premiere of Sylvia Regan's saga, with music, of a Jewish immigrant family on the Lower East Side during the first two decades of the century; adapted and translated by Miriam Kressyn. Sat. at 8:30 p.m., Sun. at 2 & 5:30 p.m.; $10–$14; thru April. **Folksbiene,** 123 East 55th Street (755-2231).Closed.

THE CRIME OF THIS LIFE—Waldo K. Pagune's play set in the saloon-type atmosphere of a busy mid-town copy shop; directed by Viktor Allen. Fetured in the cast are Lynsey Carroll, Hamilton Fong, Marc Wolf, Hobson Sturtevant, Jason Green, Alice Palmer, and Margaret Moray. Wed. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; thru 3/23; $16. **Sanford Meisner Theatre,** 164 11th Ave. (645-5372).

DEAD WRONG—Nick Hall's suspense thriller stars David Groh, Anita Gillette, Michael Wilding, and Lachlan Macleay, and is directed by Bill Gile. It tells of three people involved with forces driving headlong toward collision. Wed. thru Fri. at 8 p.m., Sat. at 7 & 10 p.m., Sun. at 3 & 7 p.m.; $10 to $17.50. **Riverwest Theatre,** 155 Bank Street (243-0259).

DRINKING IN AMERICA—Dramatic monologues, written and performed by Eric Bogosian, directed by Wynn Handman, dealing with America's compulsion for intoxication through booze, drugs, and ultimately power. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 p.m.; $20 to $24. **American Place Theatre,** 111 West 46th Street (247-0393).

THE FANTASTICKS—A musical fable in its 26th year which has spawned in its time plenty of talent for Off and on Broadway. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7:30 p.m.; $22–$26. **Sullivan St. Theater,** 181 Sullivan Street (674-3838). ● ●

THE FOREIGNER—Jack Gilpin stars in Larry Shue's comedy about a shy Englishman who pretends not to understand English in order to preserve his privacy; directed by Jerry Zaks; with Kathleen Claypool, Ian Stuart, Alan Brooks, Jacqueline Schultz, Howard Sherman, Rick Lawless. Tues. thru Fri. at 8 p.m., Sun. at 3 and 7 p.m., Sat. at 7 and 10 p.m.; $21 to $24.50. **Astor Place,** 434 Lafayette St. (254-4370). ●

THE GOLDEN LAND—Musical by Zalmen Mlotek and Moishe Rosenfeld, directed by Jacques Levy and choreographed by Donald Saddler, is a selection of over 40 songs and scenes of the Jewish immigrant experience beginning at Ellis Island. Wed. thru Sat. at 8 p.m., Wed. and Sat. at 2:30, Sun. at 1 and 5 p.m., Wed. at 2:30 p.m.; $18–$29.50. **Second Avenue Theatre,** 12th Street and Second Avenue (674-1460).

HALALA—Thulie Dumakude stars in a South African musical directed and written by Welcome Msomi. A company of eight explores the energy and strength it takes to combat apartheid. Tues. thru Sat. at 8 p.m., Sun. at 3 and 7 p.m.; $15 to $17.50. **Douglas Fairbanks Theater,** 432 West 42nd Street (239-4321).

HAMLET—Shakespeare's tragedy, with Kevin Kline in the title role; directed by Liviu Ciulei. With Harriett Harris as Ophelia, Leonardo Cimino as Polonius, Priscilla Smith as Gertrude, Harris Yulin as Claudius, and David Pierce as Laertes. Tues.-Sat. at 8, Wed. & Sat. at 2, Sun. at 3; $20–$25. **Public Theater,** 425 Lafayette Street (598-7100). **IRLS**

LARGO DESOLATO—Vaclav Havel's semi-autobiographical comedy examines the hypocrisy and paranoia surrounding a philosopher facing seizure by secret police; directed by Richard Foreman. Tues.–Sun. at 8, Sat. & Sun. at 3; $20–$25; from 3/4. **Public/LuEsther Hall,** 425 Lafayette Street (598-7150). **IRLS**

A LIE OF THE MIND—Play, written and directed by Sam Shepard, about two typical Shepard families. It takes place in California and Montana. Salome Jens, David Strathairn, Don Harvey, Karen Young, James Gammon, Will Patton, Ann Wedgeworth, Amanda Plummer, and the Red Clay Ramblers are all involved in the action. There are many effective lines here, and the author has directed a potent cast with energy and intricacy. Wed. thru Sat. at 8 p.m., Sun. at 2:30 and 8, Wed. at 2 p.m., $25 to $35. **Promenade Theatre,** 76th Street and Broadway (580-1313).

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult film classic, this funny musical, now in its fourth year, is set in a shop run by a botanical genius with a flair for experimentation. The music is by Alan Menken; the book and lyrics are by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen and vocally by Ron Taylor. With Marsha Skaggs, Andrew Hill Newman, Fyvush Finkel, Ken Land, Suzanne Douglas, Louise Robinson, and Tena Wilson. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 2 and 5 p.m., $27.50 to $35. **Orpheum Theatre,** 126 Second Avenue (477-2477). ● ●

MAMA I WANT TO SING—Desiree Coleman and Doris Troy co-star in a wonderfully rewarding gospel musical, by Vi Higginsen (who narrates) and Kenneth Wydro, about a woman in the choir who dreams of becoming a pop singer. Wed. and Thurs. at 8 p.m. (all seats for these perfs. $10); Fri. at 8 p.m., Sat. at 11 a.m. and at 2, 5 & 8 p.m.; Sun. at 2 & 5; $20 to $25. **Heckscher,** Fifth Ave. at 104th St. (534-2804). ● ●

NUNSENSE—Dan Goggin's musical misadventures of five nuns, from the order of the Little Sisters of Hoboken, attempting to stage a talent show to raise money; directed by the author. Featured in the cast are Christine Anderson, Suzi Winson, Vicki Belmonte, Semina de Laurentis, and Marilyn Farina. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $25 to $27.50. **Sheridan Square Playhouse,** at the Circle Rep Theatre, 99 Seventh Avenue South (924-7100).

PENN AND TELLER—Talented stand-up artists in an uproarious carnival-sideshow-type entertainment, supervised by Art Wolff, do a few cool things. Schedules change weekly; call theatre for particulars. $20–$24. **Westside Arts,** 407 West 43rd Street (541-8394).

THE PERFECT PARTY—A. R. Gurney Jr.'s play about a party which turns into a comedy of errors; directed by John Tillinger; with John Cunningham, Charlotte Moore, David Margulies, Kate McGregor-Stewart, and Debra Mooney. Tues. thru Fri. at 8 p.m., Sat. at 3 and 8 p.m., Sun. at 3 and 7 p.m.; $16; from 3/19. A Playwrights Horizons production at the **Studio Theatre,** 416 West 42nd Street (279-4200).

PERSONALS—Musical revue about people searching for companionship, sex, etc., in the classifieds; story by David Crane, Seth Friedman, Marta Kauffman, and music by nine composers and lyricists; directed by Paul Lazarus. Featured in the cast are Hal Robinson, Jason Alexander, Nancy Opel, Laura Dean, Jeff Keller, and Dee Hoty. Tues. thru Fri. at 8 p.m., Sat. at 7 and 10 p.m., Sun. at 3 and 7 p.m.; $22.50–$29.50. **Minetta Lane Theater,** 18 Minetta Lane (420-8000).

ROOM SERVICE—A most creditable revival under the direction of Alan Arkin, who knows a thing or two about farce. It's much funnier than the Marx Brothers movie loosely based on it. The '30s comedy by John Murray and Allen Boretz stars Mark Hamill as a penniless theatrical producer trying to get his show produced and to prevent his cast from being evicted from the hotel they're occupying. It's fresher and friskier than just about anything else around. With Keith Reddin, Eugene Troobnick, Andrew Bloch, Barbara Dana, Ann McDonough, Lonny Price, and McIntyre Dixon. Tues.–Sat. at 8, Wed., Sat. & Sun. at 2 p.m.; $18 to $27; thru 3/23. **Roundabout Theatre,** 100 East 17th Street (420-1883).

RUM AND COKE—Keith Reddin's comedy, set in early days of the Kennedy presidency; directed by Les Waters. Featured in the cast are John Bedford-Lloyd, Robert Stanton, Larry Bryggman, Polly Draper, and Peter MacNichol. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 3 p.m; $20 to $25. **Public/Susan Stein Shiva Theater,** 425 Lafayette Street (598-7150) **IRLS**

SAVE THE LOOPHOLES—Written and performed by Dale Carman, Marianne Leone, Mary Portser, and John Slavin, comedy tells of famous and infamous people who lives entwine in a search for success; directed by Mitchell Ivers. Wed. thru Sun. at 8 p.m.; $8; thru 3/15. From 3/19, Wed. thru Fri. and Sun. at 8 p.m., Sat. at 7 and 10 p.m. **Judith Anderson Theatre,** 422 West 42nd Street (736-7931).

TARTUFFE—Molière's witty comedy about a religious hypocrite, directed by Lev Shekhtman. Featured in the cast are Drew Dix, Margaret Heffernan, David Walters, Albert Makhtsier, Ivan Migel, Ralph Romano, and Josefa Mulaire. Thurs. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $13 to $15; thru 6/1. **Theatre in Action,** 46 Walker Street (279-4200).

TO WHOM IT MAY CONCERN—A musical celebration by Carol Hall, directed by Geraldine Fitzgerald, wherein members of a congregation reveal their thoughts during a church service. Featured in the cast are Dylan Baker, Gretchen Cryer, Al DeCristo, and Maureen Brennan. Wed. and Thurs. at 8 p.m., Fri. and Sat. at 7 and 10 p.m., Sun. at 7 p.m., Wed. at 2 p.m.; $20 to $24. **St. Stephen's,** 122 West 69th Street (944-9300).

VAMPIRE LESBIANS OF SODOM—Charles Busch's play, with *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. Featured in the cast are the author, the director, and Tom Aulino, Theresa Marlowe, Robert Carey, Arnie Kolodner, and Meghan Robinson. Tues thru Fri. at 8, Sat. at 7 & 10, Sun. at 3 & 7; $20–$22.50. **Provincetown,** 133 Macdougal Street (477-5048).

THEATER COMPANIES

AMERICAN JEWISH THEATRE—Israel Horovitz's *A Rosen by Any Other Name,* second play in his trilogy about a young boy's growing up in Canada during World War II; directed by Stephen Zuckerman. Peter Riegert and Barbara Eda-Young co-star, and featured in the cast are Peter Smith, Sol Frieder, Michael Ornstein, and Maddie Corman. Tues. thru Thurs., and Sat. at 8 p.m., Sun. at 2 and 7 p.m. **92nd Street Y Theatre,** 1395 Lexington Avenue (831-8603).

AMERICAN SHAKESPEARE REPERTORY—*Richard II, Hamlet, Twelfth Night, All's Well That Ends Well,* by Shakespeare, and Christopher Marlowe's *Tamburlaine the Great.* Fri. thru Sun. at 8; $8 to $10; 3/13 thru 4/27, in rolling repertory. Call theatre for specifics. **Theater 22,** 54 West 22nd Street (279-9321).

CHICAGO CITY LIMITS—*Current Jam,* improvisational revue, plus audience participation. Wed. and Thurs. at 8:30 p.m., Fri. and Sat. at 8 and 10:30 p.m.; $10 to $12.50. **Theater,** 351 East 74th Street (772-8707).

CIRCLE REP RESIDENT ENSEMBLE—Three plays in repertory: Lanford Wilson's *The Mound Builders,* about a couple of archeologists digging beneath the surface of the earth and revealing their own lives; directed by Marshall Mason. Camus's *Caligula,* a modern-dress version of the play about the infamous emperor, with Kenneth Marshall. Anne Chislett's *Quiet in the Land,* about an Amish colony in Canada facing internal upheavals during World War I. Tues.–Sat. at 8, Sun. at 7:30, Sat. at 2, Sun. at 3; $22.50–$25; thru 4/20. **Triplex Theatre,** 199 Chambers St. (618-1980).

EQUITY LIBRARY THEATRE—A revival of *Girl Crazy,* a 1930 musical by George and Ira Gershwin, book by Guy Bolton and Jack McGowan; directed by Stephen Bonnell. Tues. thru Sun. at 8 p.m., Sat. and Sun. at 2:30 p.m.; 3/13 thru 4/6. **Equity Library Theatre,** 310 Riverside Drive (663-2028).

FIRST AMENDMENT—An audience-suggestion improvisation group followed by a lively revue. Fri. and Sat.

at 8:30 and 10:30 p.m.; $10. **First Amendment Theatre,** 2 Bond Street (473-1472).

FOURTH WALL—Revues and improvisational skits: *From Left Field,* by Joan Harvey, with music by John Amato. Fri. and Sat. at 8 p.m. Also, *It Only Hurts When I Vote,* Thurs. and Sun. at 7:30 p.m.; $7. **Fourth Wall Theatre**, 79 East 4th Street (254-5060).

JEWISH REPERTORY THEATRE—A revival of Irwin Shaw's *I, Shaw* and William Kramer's *Sailor off the Bremen,* both of which involve the early career of the novelist/playwright, and deals with a group of youngsters in the 1940s. Featured in the cast are Scott Miller, Angela Workman, Neala Spano, Tracey Thorne, Catherine Natale, Rob Morrow, Richard Gleason. Tues.–Thurs. & Sat. at 8, Sun. at 2 & 7; $15–$18. **Theatre,** 344 E. 14th St. Closed.

LA MAMA, E.T.C.—Dario D'Ambrosi's one-man play, *La Trota,* story of a man who deals with reality solely from his room. Wed. thru Sun. at 7:30 p.m.; $8; thru 3/17. **Theatre,** 74 A East Fourth Street (475-7710).

LINCOLN CENTER THEATER COMPANY—A revival of John Guare's comedy, *The House of Blue Leaves;* directed by Jerry Zaks. Featured in the cast are Stockard Channing, Julie Hagerty, Swoosie Kurtz, Ann Talman, Ben Stiller, John Mahoney, and Jane Cecil. Tues. thru Sat. at 8 p.m., Sun. at 7:30 p.m., Sat. and Sun. at 2; $20–$25; thru 4/27. **Mitzi Newhouse,** 150 West 65th Street (239-6200). **IRLS**

MANHATTAN THEATRE CLUB—Joe Orton's *Loot,* starring Kevin Bacon, Zeljko Ivanek, Charles Keating, Joseph Maher, and Zoe Wanamaker; directed by John Tillinger. The late playwright herein turned conventional proprieties upside-down, taking pot shots at sex, money, death, and marriage. Tues.–Sun. at 8, Sat. & Sun. at 2:30; $21–$26; thru 3/15. **Space at City Center,** 131 W. 55th St. (246-8989).

MERIDIAN GAY THEATRE—Felice Picano's *Immortal!* is a modern retelling of the Ganymede legend in which a beautiful youth is made immortal by the gods. With Damon Bopp, Lance Spellerberg, Steve Satta, and Betsy Keith. Fri. and Sun. at 8 p.m., Sat. at 7 and 10 p.m.; $10; from 3/28. **Shandol Theatre,** 137 West 22nd Street (279-4200).

MIRROR REPERTORY THEATRE COMPANY—A revival of W. Somerset Maugham's comedy of manners *The Circle,* directed by Stephen Porter, and starring Geraldine Page. Featured in the cast are W. B. Brydon, Denise Stephenson, Bryan Clark, Charles Regan, Frank Farandu, Gordon McConnell, François de la Giroday, and Ann Hillary. Call theatre for specifics. **Saint Peter's Church,** 619 Lexington Ave. (223-6440).

NEGRO ENSEMBLE COMPANY—Judi Ann Mason's *Jonah and the Wonder Dog* is about a self-made black politician and his ivy-league son, brought together by a family crisis. Kevin Hooks and the author are featured. Tues. thru Fri. at 8 p.m., Sat. at 3 and 8:30 p.m., Sun. at 2:30 and 7 p.m.; $15 to $20. **Theatre Four,** 424 West 55th Street (246-8545).

NOHO THEATRE GROUP OF KYOTO, JAPAN—Becket's mime *Act Without Words I,* plus the traditional *Kyogen Tied to a Stick.* 3/15 at 8 p.m., 3/16 at 3 and 8 p.m.; $12. **American Folk Theatre,** 241 West 55th Street (279-4200).

PAN ASIAN REPERTORY—Euripides' *Medea,* adapted and translated by Claire Bush and Alkis Papoutsis, with Ching Valdes/Aran in the title role. Tues. thru Sat. at 8, Sat. at 2 p.m.; $10 to $15; thru 3/22. **Susan Bloch Theatre,** 307 West 26th Street (245-2660).

PUERTO RICAN TRAVELING THEATRE—Rainer Werner Fassbinder's *The Bitter Tears of Petra Von Kant* examines the life of a successful woman who has achieved everything but personal happiness. The cast features Caroline Kava, Ilka Tanya Paya, Barbara Wilder, and Alicia Caplan; directed by Andre Ernotte. Wed. thru Fri. at 8 p.m. in English, and Sat. and Sun. at 2:30 p.m. and 8 p.m. in Spanish; $10. **Theatre,** 304 West 47th Street (354-1293).

REPERTORIO ESPANOL—*Luisa Fernanda: A 20th-Century Spanish Zarzuela; Puerto Rico: Encanto y Cancion,* a homage to the best, most popular 19th- and 20th-century composers; *Cafe con Leche,* Gloria Gonzales's play about the Americanization of a Cuban family at present living in New York; Lope de Vega's historic drama *Fuenteovejuna,* set in 1476; thru March. $11 for plays and $16 for musicals. Spanish language throughout. Call theater for schedules. **Gramercy Arts,** 138 East 27th Street (889-2850).

SOHO REP—Revival of *The Two Orphans,* a play by Eugene Cormon and Adolphe D'Ennery, and the basis for D. W. Griffith's silent film classic, *Orphans of the Storm,* with Dorothy and Lillian Gish. Two girls, one sighted, the other blind, arrive in Paris on the eve of the French Revolution. Directed by Julian Webber. Thurs., Fri., and Sun. at 8 p.m.; Sat. at 6 and 9:30 p.m., Sun. at 4 p.m.; $8; thru 3/9. **Greenwich House Theatre,** 27 Barrow Street (925-2588).

STONEWALL REPERTORY—Thru 4/20, Richard Valley's *Play by Play* follows the predicaments of a youth inclined (but not sure of it) to be gay; directed by Jacqueline Allen; with Jeff Barneson, Sal Candido, Susan G. Stone, Brian Sanet, and Mark Hallen. In repertory with Margery Kreitman's dark comedy, *Please Wait for the Beep,* directed by Billy Cunningham; with Susan Barry, Neon Weiss, Anne Carroll, Ruthanne Mahoney, and Kathleen Pirkl. Fri. at 8 p.m., Sat. at 7 p.m., Sun. at 5 p.m.; $10; thru 3/30. **Westbeth Center,** 151 Bank Street (675-1014).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

ADVENTURES!—Constance Harcar stars in a play with words and music by Robert Kreis concerning a young girl's memory of her childhood; directed by Stanley Harrison. Sun. & Mon. at 8; $6; thru 3/17. **Douglas Fairbanks Theatre,** 432 W. 42nd St. (664-0654).

ALL AMERICAN—Howard Reifsnyder's play about conflicts between a corrupt football coach and a scrupulous female grad student; directed by Sally Zweiback. Wed. thru Fri. at 7 p.m.; $6. **13th Street Theatre,** 50 West 13th Street (675-6677).

BIRD'S EYE VIEW—Joseph Correa's play, directed by Kathleen Bevington. 3/15, 21, 22 at 8 p.m.; 3/16 and 23 at 3 and 8 p.m. **Studio Theatre,** 303 East 44th Street (661-5040).

COWBOY MOUTH—Sam Shepard's one-act rock ballad; directed by Brian Markinson. Fri. and Sat. at midnight, Sun. at 7:30 p.m.; thru 3/16; $6. **AWE Space,** 870 Sixth Avenue (213-0231).

DAVID AND BATHSHEBA—Matthew Paris's play, starring Magdaleine Anastasia and Anthony Penna, explores the limits of eroticism between two mature aristocrats; directed by Kim Chaskel. Thurs. thru Sat. at 7:30 p.m.; $6; thru 3/15. **Playhouse 51,** 51 West 19th Street (675-8013).

DAYS AND NIGHTS OF AN ICE CREAM PRINCESS—Sandra Bertrand's journey through a woman's inner landscape, conflicting with family, friends, and lovers; directed by Evan Sanders. Wed.–Sun. at 8 p.m.; $6; thru 3/16. **Courtyard Playhouse,** 39 Grove Street (686-0943).

A DOLL'S HOUSE—A revival of Henrik Ibsen's 1879 play about one woman's search for identity and independence in turn-of-the-century Norway; directed by Allen Schroeter. Fri. & Sat. at 8, Sun. at 3; $7; thru 4/13. **Westside Repertory,** 252 W. 81st St. (874-7290).

FAIR SEX—A revival of Lynn Middleton's play which takes place in a therapy center where three women use psychodrama, role-playing and a sense of humor to rise above their past; directed by the author. Featured in the cast are the author, Geraldine Abbate, and Elaine Smith. Sun.–Wed. at 7:30; $8; 3/23–4/16. **18th Street Playhouse,** 145 W. 18th St. (371-1842).

FAMILY BOUND—Joseph Krawczyk's play about the growing tension between two brothers which might ultimately destroy them; directed by James Jennings. Featured in the cast are Joan Kendall, Richard Beard, James Lorenz, and Gerald Bangs. Wed. thru Sat. at 8 p.m. 3/12 thru 29; $6. **American Theatre of Actors,** 314 West 54th Street (581-3044).

FAST FRIENDS—Musical comedy with book, music, and lyrics by Sal Rosa, directed by John Sannuto, about two pals in a race to win the woman they meet running in Central Park. Fri. and Sat. at 8 p.m., Sun. at 3 and 7 P.M.; $8; thru 3/29. **Harry Warren Theatre,** 2445 Bath Avenue, Brooklyn (373-5208).

FULFILLING KOCH'S POSTULATE—Marylouise Burke stars in Joan Schenkar's play detailing facts about the life of poor innocent Typhoid Mary, an excellent cook; directed by the author. Thurs. thru Sun. at 8 p.m.; $4; thru 3/13. **Theater for the New City,** 162 Second Avenue (254-1109).

GHOSTS—A revival of Henrik Ibsen's drama which incorporated the theme of venereal disease while attacking an entire way of life that was dedicated to repressiveness; directed by Anthony Osnato. With Brita Youngblood, Daniel Casper, Jerry Vermilye, Duane Butler, and Loretta Ehrhardt. Thru 3/15 at 8 p.m.; $6. **Good Shepherd–Faith Church,** 152 West 66th Street (877-0118).

HAMLETTO—An all-woman cast, directed and adapted by Brazilian director Antonio Abujamra, performs in Giovanni Testori's play dealing with gender stereotypes in the Shakespeare play; translated into English by Daniela Thomas. With Joan Wilder, Roberta Levine, Jean Gennis, Marybeth Ward, Pamela Enz, and Patricia Hofbauer. Thurs. thru Sun. at 10:30 p.m.; thru 3/22. **Theatre for the New City,** 162 Second Avenue (254-1109).

A HANDFUL OF SALT WATER—Lawrence O'Sullivan's trilogy of sea plays. Wed. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; thru 3/21. **Neighborhood Group Theatre,** 420 West 42nd Street (244-0486).

HOME STREET HOME—Phil Bosakowski's play, with music, reflecting young people's dreams contrasted with the spectre of homelessness in today's society; directed by Lizz Diamond. Featured in the cast are David Deblinger, Marchand Odette, Jon Krupp, and Isha Beck. Thurs. thru Sun. at 7:30 p.m., Sat. and Sun. at 3 p.m.; $8. **Henry Street Settlement,** 466 Grand Street (598-0400).

INTOXICATION—Strindberg's comedy, directed by Steven Baker, plays Thurs. thru Sun. at 8 p.m.; $5. **Dramatis Personae,** 25 East 4th Street (673-4382).

THE MISER—Moliere's comedy about a man's obsessive love of money, directed by Larry Hornick. Thurs. thru Sat. at 8 p.m., Sat. at 2 p.m., Sun. at 3 p.m.; $6; thru 3/16. **The River Stage,** 46 Old Fulton Ferry Landing, Brooklyn Heights (718-852-7360).

NIGHTMARE ABBEY—Thomas Love Peacock's 1818 story about a revolutionary poet whose radical ideas never come to fruition, adapted by Anthony Sharp; directed by Neal Weaver. Thurs. thru Sat. at 8 p.m., Sun. at 3 p.m.; $8; thru 3/23. **Alvina Krause Theater,** 306 West 38th Street (564-3293).

NO PLACE TO BE SOMEBODY—Charles Gordone's 1969 Pulitzer Prize–winning play focuses on a black man's struggle to build and maintain a reputation; set in a New York bar; directed by Dean Irby. 3/13 to 15, 18 to 22 at 8 p.m.; 3/16 and 23 at 3 p.m.; $5. Presented by the Theatre and Film Department of Hunter College at the **Little Theatre,** East 68th Street between Park and Lexington Avenues (772-4321).

SELL-OUT—J. Harris Gold's play examines family relationships of a man imprisoned for being a Communist spy who returns home; directed by David Man. The cast features Nancie Phillips, Joseph Dobish, Dale Place, Tom Elios, Dennis Kahn, Kate Jacobs, and Margie Hanssens. Thurs. thru Sun. at 8 p.m.; $8. **Village Performers,** 98A Third Avenue (473-8835).

SORROWS AND SON—Stephen Metcalfe's three related plays about an American family during the Vietnam era: *Pilgrims, Sorrows and Sons,* and *Spittin' Image,* directed by Peter Frisch. Wed. thru Sat. at 8 p.m., Sun. at 3 and 7:30 p.m.; $8. **Vineyard Theatre,** 309 East 26th Street (683-0696).

SUDDEN MEMORY—Bump Heeter, R. K. Greene, and Michael J. Curran in Philip Alan Storck's serious comedy about two young men roaming through Europe in the spring of 1968; directed by the author. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; $6; thru 3/16. **Vital Arts Center,** 78 Fifth Avenue, 5th floor (924-0077).

THREE SISTERS—Chekhov's classic drama, directed by David Davis. 3/12 at 2 and 8 p.m.; $5. **Pope Auditorium,** 113 West 60th Street (841-5267). Thru 3/15.

UNCLE VANYA—An international cast in Anton Chekhov's comedy/drama, directed by Ramin Niami. Fri. and Sat. at 8 p.m., Sun. at 3 p.m.; $5; from 3/14. **Prometheus Theatre**, 239 East 5th Street (477-8689).

WE BOMBED IN NEW HAVEN—A revival of Joseph Heller's black comedy about a group of actors experiencing the absurdities and horrors of war while acting in a play about it; directed by Anthony Di Pietro. Thurs.–Sat. at 8, Sun. at 2; $8; 3/13–4/6. **Art & Work Ensemble Theatre,** 870 6th Ave. (213-0231).

WHEN YOU COMIN' BACK, RED RYDER?—A revival of Mark Medoff's 1973 drama set in a run-down roadside cafe on the New Mexico desert; directed by Michael Tick. 3/14 & 15, 20 to 22 at 8 p.m.; $6. Presented by the Washington Square Players at **University Theatre,** 35 West 4th Street (598-3067).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday thru Friday from 10:30 a.m. to 4:30 p.m. *New York* Magazine will be happy to advise you.

ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tues.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

GIACOMO BALLA—Paintings, drawings, and watercolors made between 1912–1928, by this Italian Futurist, 3/14–4/19. Kouros, 23 E. 73rd (288-5888).

ROBERT COURTRIGHT—Abstract, colorful masks cast in paper and bronze, thru 3/29. Gimpel & Weitzenhoffer, 1040 Madison (628-1897).

HERBERT FERBER—Recent wall sculptures made from various metals and painted canvas, thru 3/20. Knoedler, 19 E. 70th (794-0550).

PEDRO FIGARI—Paintings of the Rio de la Plata by this Uruguayan artist, thru 5/19. Americas Society, 680 Park (249-8950).

GREGORY GILLESPIE—Meticulously painted portraits and landscapes, thru 3/29. Forum, 1018 Madison (772-7666).

ANNA AND WOLFGANG KUBACH-WILMSEN—Books and letters carved from stone, thru 3/22. Staempfli, 47 E. 77th (535-1919).

BRUCE KURLAND—Still-life paintings and watercolors of fish, flowers, fruit, and insects, thru 4/5. Bernard, 33 E. 74th (988-2050).

LINDSAY MC CRUM—Paintings in which the artist has juxtaposed classical elements with contemporary imagery, thru 3/29. Ericson, 23 E. 74th (737-6155).

REGINALD MARSH—Paintings and works on paper, 3/14–4/19. Hirschl & Adler, 21 E. 70th (535-8810).

PATON MILLER—Abstract paintings, thru 3/29. Haime, 1000 Madison (772-7760).

JIM PETERS—Constructed paintings of wood, canvas, tin, Plexiglas, and oil paint, thru 3/29. C.D.S., 13 E. 75th (772-9555).

SERGE POLIAKOFF/KLAUS FUSSMAN—Abstract paintings/Watercolors of Egypt. Thru 3/29. Lefebre, 47 E. 77th (744-3340).

STEPHEN POSEN—Recent abstract paintings, thru 3/29. McCoy, 19 E. 71st (570-2131).

LEONARD RICKHARD—Representational paintings with motifs of war and nuclear destruction, by a Norwegian artist, thru 3/21. ASF, 127 E. 73rd (879-9779).

DOROTHEA ROCKBURNE—A personal selection of paintings, from 1968–1986, thru 3/28. Fourcade, 36 E. 75th (535-3980).

BERND SCHWARZER—Expressionistic paintings with biblical themes, thru 3/29. Perlow, 980 Madison (517-5858).

CHARLES SEPLOWIN—Steel sculptures, 3/13–4/12. Cecil, 16 E. 72nd (517-3605).

JOSEPH SOLMAN—36 portraits painted during the last 50 years of his life, thru 3/29. ACA, 21 E. 67th (628-2440).

PAT STEIR—New paintings and works on paper, thru 3/22. Castelli, 4 E. 77th (288-3202).

WAYNE THIEBAUD—A celebration of this artist's 25-year association with Alan Stone Gallery, thru 4/2. Stone, 48 E. 86th (988-6870).

BOB THOMPSON—Rhythmically-patterned imaginary landscape paintings inspired by jazz, thru 3/29. Vanderwoude Tananbaum, 24 E. 81st (879-8200).

WERNER TUBKE—Paintings, watercolors, and drawings inspired by history and the Bible, by an East German artist, thru 3/15. Schlesinger-Boisante, 822 Madison (734-3600).

MICHA ULLMAN—Drawings, paintings, and sculpture that evoke the physicality of the earth, thru 3/29. Urdang, 23 E. 74th (288-7004).

JOSEPH WOLINS—Oil paintings and drawings depicting scenes of New York during the '30s and '40s, thru 3/15. Adler, 21 E. 67th (249-2450).

57th Street Area

JAKE BERTHOT—Recent paintings, thru 4/5. McKee, 42 E. 57th (688-5951).

ROBERT BIRMELIN—Recent paintings of New York street scenes, thru 3/29. French, 41 W. 57th (308-6440).

JOHN BOWMAN—Visionary landscape paintings, thru 3/29. Solomon, 724 Fifth (757-7777).

JOAN BROWN—Paintings and sculptures of animals, thru 3/27. Frumkin, 50 W. 57th (757-6655).

GARY BUCH—Large-scale landscape paintings on panels, thru 3/29. Midtown, 11 E. 57th (758-1900).

ANTHONY CARO—New painted steel sculpture, thru 3/29. Emmerich, 41 E. 57th (752-0124).

TIM CASE—Representational paintings with themes of satire, and of physical and personal disaster, thru 3/29. Wolf, 30 W. 57th (586-8432).

FRANCESCO CLEMENTE/DAVID HOCKNEY/ELLSWORTH KELLY—Portraits on paper by all three, thru 3/29. BlumHelman, 20 W. 57th (245-2888).

CHUCK CLOSE—Large-scale fingerpaintings and collages, thru 3/22. Pace, 32 E. 57th (421-3292).

CRASH—30 large-scale canvases which combine imagery from the world of the street and personal visions of the feminine, 3/13–4/12. Janis, 110 W. 57th (586-0110).

JOHN DUFF—Ceramic and bronze sculptures, thru 3/29. BlumHelman, 8th Floor, 20 W. 57th (245-2888).

SAM FRANCIS—New paintings on paper with dramatic chiaroscuro contrasts between very dark against brilliant, high-key colors, thru 4/5. Emmerich, 41 E. 57th (752-0124).

NANCY FRIED—Recent figurative clay sculptures, thru 3/29. Markel, 50 W. 57th (581-1909).

PHILIP GEIGER—Landscape paintings with figures, thru 3/29. Tatistcheff, 50 W. 57th (664-0907).

JUDITH GOLDSMITH—Still-life paintings, thru 3/29. Schmidt-Bingham, 41 W. 57th (888-1122).

K. M. GRAHAM—Recent abstract landscapes, thru 3/15. Heidenberg, 50 W. 57th (586-3808).

KAREN GUNDERSON/CANDACE JANS—Paintings of clouds/Highly-detailed realist paintings. Thru 3/26. Fischbach, 24 W. 57th (759-2345).

TSUGIO HATTORI—Abstract paintings, thru 3/31. Reece, 24 W. 57th (333-5830).

CLINTON HILL—Painted wood and painted plastic constructions, paintings on canvas, and works of handmade paper, thru 4/5. Pearl, 38 E. 57th (838-6310).

WOLF KAHN—Pastels, thru 3/27. Borgenicht, 724 Fifth (765-3540).

CONSTANCE KHEEL—Recent abstract paintings and collages, thru 3/15. Zarre, 41 E. 57th (752-0498).

R. B. KITAJ—Oil paintings, pastels, and drawings, thru 3/29. Marlborough, 40 W. 57th (541-4900).

KATHE KOLLWITZ/PAULA MODERSOHN-BECKER—Oil paintings, watercolors, drawings and prints by both; thru 3/15. St. Etienne, 24 W. 57th (245-6734).

GABRIEL LADERMAN—Still-life and figurative paintings, along with a series of narrative paintings derived from episodes in novels by Simenon, thru 3/26. Schoelkopf, 50 W. 57th (765-3540).

JAY MILDER—Large-scale, lyrical abstract paintings with thickly impastoed layers of pigment, by this artist who studied with Hofmann, thru 3/26. Deutsch, 20 W. 57th (765-4722).

KRZYSTOF PECINSKI—Paintings made with iron oxide, on paper and canvas, thru 3/31. Kerr, 225 W. 57th (315-5220).

CARL-HENNING PEDERSON—An album of 24 lithographs illustrating the 12 tales by Hans Christian Anderson, 3/13–29. Prats, 24 W. 57th (315-3680).

EPHRAM RUBENSTEIN—Figure, landscape, and still-life paintings, thru 3/29. De Nagy, 41 W. 57th (421-3780).

HUBERT SCHEIBL—Recent abstract paintings by a young Austrian painter, thru 3/29. Tilton, 24 W. 57th (247-7480).

RICHARD SHAW—New porcelain sculptures, 3/14–4/30. Frumkin, 50 W. 57th (757-6655).

LOUIS SULLIVAN—Rare, original stencils for the Trading Room of the Chicago Stock Exchange (1893), plus original terracotta architectural elements from Adler and Sullivan's Schiller Building, thru 3/29. Protetch, 37 W. 57th (838-7436).

TED WELLER—Encaustic paintings of birds, thru 4/5. Lamagna, 50 W. 57th (245-6006).

East Village

KEITH ACHEPOHL—Figurative paintings, prints, and drawings inspired by heroic art of the Renaissance, thru 3/30. Area X, 200 E. 10th (477-1177).

L. ALCOPLEY—Drawings, thru 3/31. Bockley, 66 E. 7th (420-9835).

ALLEN BERKE—Neo-expressionist paintings with cartoon-like, political imagery, thru 3/29. Malin, 530 E. 13th (475-1350).

MACYN BOLT—New sculptural paintings, thru 3/16. Bromm, 170 Ave. A (533-4233).

CHRIS COSTAN—Paintings of familiar objects such as plates, bowls, light bulbs, and eggs isolated from their normal context, plus sculptures made from baskets and bowls covered with silicone and cement, thru 3/30. Avenue B, 167 Ave. B (473-4600).

CHRIS COSTAN—Paintings and a sculptural installation, thru 3/30. Avenue B, 167 Ave. B (473-4600).

STEVEN CUSHNER—Recent paintings and sculpture, thru 3/30. Shainman, 500 E. 11th (460-5890).

ROBERT GOBER/KEVIN LARMON—An installation of sculpture and paintings, thru 3/28. Nature Morte, 204 E. 10th (420-9544).

CHERYL LAEMMLE—New paintings from her "American Decoy" series, thru 3/30. Sharpe, 175 Ave. B (777-4622).

TIM MAUL—Recent photographic works, thru 3/16. Art City, 439 E. 9th (420-0867).

HANS-GERD MEHRTENS—Paintings and sculpture based on the human form, thru 3/30. Pictogram, 443 E. 9th (505-5576).

NIEVES SAAH—Fantasy paintings of human and animal forms, thru 4/6. 9th Precinct, 309 E. 5th (982-7933).

HOPE SANDROW—Photographs of people sitting in front of works of art, thru 3/23. Mansion, 167 Ave. A (477-7331).

SOAMES—Impressionistic landscapes with figures, thru 3/29. Lafayette, 430 Lafayette (420-8880).

JOE STABILITO—Paintings that make reference to 16th-century Italian art, thru 3/16. Zeus-Trabia, 437 E. 9th (505-6330).

ROYALYNE WARD-DAVIS—Paintings, 3/13–4/6. Parker/Smalley, 322 E. 11th (228-7023).

SoHo and TriBeCa

CHARLES ARNOLDI/DARIO VILLALBA—Large-scale monotypes that explore the nature of wood and the painterly gesture/Paintings that incorporate photo collage. Thru 3/29. Cowles, 420 W. Broadway (925-3500).

ASHLEY BICKERTON—Paintings in a series entitled, "Seven Susies," 3/14–4/5. Cable, 611 Broadway (420-8011).

RICHARD BOSMAN/RICHARD TOBIAS—Large-scale, gestural landscape paintings, plus paintings from his "Studio Series," in which the artist's dilemmas are explored/Recent geometric paintings. Thru 4/2. Alexander, 59 Wooster (925-4338).

ALBERTO BURRI—Paintings from 1953–1986, 3/13–4/2. DiLaurenti, 383 W. Broadway (925-5100).

GEORGE CHEMECHE—New paintings, thru 3/28. Hudson Center, 105 Hudson (966-1399).

JIM COLARUSSO—Recent large-scale paintings with cartoonlike figures, thru 3/19. Cutler, 164 Mercer (219-1577).

RAPHAEL COLLAZO/ROCHELLE FEINSTEIN—Large-scale oil paintings with collage materials in them/Monotypes. Thru 3/13. Erpf, 568 Broadway (925-6160).

LARRY COLLINS—Figure compositions and still-life paintings, thru 3/19. First Street, 386 W. Broadway (226-9011).

PAT COLVILLE/MARK WILLIAMS—Encaustic paintings with abstract imagery/Painted constructions. Thru 4/5. Condeso/Lawler, 76 Greene (219-1283).

GRAHAM CROWLEY—Paintings in a series entitled, "Domestic Crisis," thru 3/29. Totah-Stelling, 152 Wooster (475-8330).

SARI DIENES—Assemblages of metal, glass, and wood, plus prints, thru 3/29. A.I.R., 63 Crosby (966-0799).

STEFAN EINS—Paintings, thru 3/30. Schiffer, 448 W. Broadway (477-5699).

ERIC FISCHL—Four recent large-scale paintings that explore social, sexual, and racial tension in our society, thru 3/29. Boone, 417 W. Broadway (431-1818).

IRWIN FLEMINGER/BURT HASEN—Surrealistic paintings by both, thru 4/5. Arbitrage, 9 Spring (334-9755).

JAMES FORTUNE—Recent works in cast paper, thru 4/5. Phoenix, 568-78 Broadway (226-8711).

J. NEBRASKA GIFFORD—Paintings, sculpture, and block prints in a series entitled, "Anatomy of Romance," thru 3/29. Nichols, 83 Grand (226-1243).

RUTH GILBERT/CAROL UNGER—Photographs arranged in grid-like patterns which the artist calls her "Tapestry Series of America"/Large-scale realist drawings. Thru 3/30. Pindar, 127 Greene (533-4881).

JACK GOLDSTEIN—Large-scale airbrush paintings of imagery such as cigarette smoke, melting lava, asteroids, thru 3/29. Metro Pictures, 150 Greene (925-8335).

JAN HASHEY—Lush, aggressively painted portraits of the artist and her friends, thru 3/29. Toll, 146 Greene (431-1788).

STEVE HAWLEY—Recent paintings and works on paper with spiritual themes, 3/15–4/30. Milliken, 98 Prince (966-7800).

DAVID HAXTON—Sculpture and photographs, thru 3/20. Esman, 70 Greene (219-3044).

SHERYL HUMPHREY—Small-scale oil paintings that depict the nighttime, outdoor activities of an American family of four, such as barbecuing, visiting the shopping mall, etc., thru 4/14. Herlin, 68 Thompson (431-8732).

TOBI KAHN—Recent paintings and sculpture, thru 4/12. Viafora, 568 Broadway (925-4422).

DEBORAH KASS—Recent abstract paintings, thru 3/29. Baskerville Watson, 578 Broadway (925-1955).

STEVE KEISTER—Hanging fiberglass sculptures with amorphic shapes, thru 3/29. BlumHelman Warehouse, 80 Greene (245-2888).

ADRIAN KELLARD—Carved and painted wood sculptures with religious themes, thru 3/15. Schreiber/Cutler, 171 Spring (925-1441).

BARRY LE VA—Drawings, from 1966–1986, thru 3/29. Sonnabend, 420 W. Broadway (966-1986).

LES LEVINE—Giant drawings made from images calculated with computer assistance, thru 4/19. Carpenter Hochman, 420 W. Broadway (219-0110).

STEVE MILLER—Paintings with ink blots in them, thru 3/22. Baer, 270 Lafayette (431-4774).

ELIE NADLEMAN—Sculptures of female heads in white marble, cherry wood, and bronze, thru 4/5. Thorp, 103 Prince (431-6880).

ANNE NEELY—Landscape paintings, thru 3/29. Munroe, 415 W. Broadway (226-0040).

FRANK OWEN—Paintings with built-up surfaces, networks of lines, thru 4/2. Hoffman, 429 W. Broadway (966-6676).

CLAUDIO PALMIERI—Very large and very small landscape paintings, thru 4/3. Nosei, 100 Prince (431-9253).

ED RAINEY—Cantilevered forms on canvas, panel, and paper, thru 3/13. Brandt, 568 Broadway (431-1444).

ARCHIE RAND—Large paintings with improbable combinations of style and imagery, thru 3/29. Kind, 136 Greene (925-1200).

WALTER ROBINSON—Paintings of sculptural objects and nudes/Pen-and-ink drawings that satirize sex and violence, thru 4/5. Semaphore, 462 W. Broadway (228-7990).

ITALO SCANGA—New sculptures that explore the 1914–17 metaphysical paintings of De Chirico and Synthetic Cubism, thru 3/29. Stoler, 13 White (966-5090).

PAT STEIR—A series of self-portrait monotypes, thru 3/15. Crown Point Press, 568 Broadway (226-5476).

ANNE TABACHNICK—Whimsical paintings of interiors, thru 3/29. Ingber, 415 W. Broadway (226-2221).

FRANCINE TINT—Color-field paintings with sweeping lines, abstract figuration, thru 3/20. Hirondelle, 476 Broome (925-1538).

ESTEBAN VICENTE—Recent collages, thru 3/29. Gruenebaum, 415 W. Broadway (966-3646).

VELOY VIGIL—Large-scale abstract paintings, plus earlier "horse and rider" paintings, 3/15–4/9. Segal, 568 Broadway (431-0010).

MERRILL WAGNER—13 slate blackboard fragments on which the color cobalt blue has been painted or drawn, thru 3/29. Gibson, 568 Broadway (925-1192).

JAMES WINN—Panoramic landscape paintings, thru 3/31. Knowlton, 153 Mercer (431-8808).

ERMA MARTIN YOST—Assemblages of quilt patches, cyanotypes, fetish objects, and drawings inspired by the American Southwest, thru 3/30. Noho, 168 Mercer (219-2210).

Other

VALENTIN ALBARDIAZ—Paintings and drawings with structures, such as a solar energy plant, in them, thru 3/22. Tossan-Tossan, 305 E. 50th (688-1574).

JOE DAVIS—Paintings of New York nightlife, plus romantic pastoral nightscapes, thru 4/6. Bernarducci, 17 E. 17th (206-7578).

RICHARD HEINRICH—Welded steel sculptures and monotypes, thru 3/29. Jay, 13 Jay (925-9424).

MAI HOFFER/DARILYN LOWE/LEI YU—Paintings and drawings of dancers by all three, thru 4/12. Peridance Center, 33 E. 18th (505-0886).

LOUISE KRAMER—Large cutouts of women, in cardboard and steel, thru 3/18. CUNY Graduate Center Mall, 33 W. 42nd (790-4331).

SANDRA MACKINTOSH—Wood sculptures in a series entitled, "Ancestral Figures," thru 3/19. Cordier & Ekstrom, 417 E. 75th (988-8857).

BRUNO SACCHETTO/NANCY STOUT—Large-scale paintings with quilt-like patterns/Photographs of boxers as everyday people. Thru 4/2. Fashion Moda, 2803 Third Ave., Bronx (585-0135).

DR. JUMA SANTOS/TIM ROLLINS AND THE K.O.S. GROUP—Photographs by this percussionist, from 1970–1985/Collaborative paintings. Thru 3/26. Fashion Moda, 2803 Third Ave., Bronx (585-0135).

CY TWOMBLY—A retrospective of drawings, collages, and paintings on paper, from 1955–1985, thru 4/5. Gagosian, 521 W. 23rd (807-0807).

GROUP SHOWS

Madison Avenue and Vicinity

ARCHITECTURAL LEAGUE OF NEW YORK—457 Madison (753-1722). "Transforming the American Garden: Twelve New Landscape Designs," thru 3/14.

DAVIS & LANGDALE—231 E. 60th (838-0333). British drawings and watercolors by Constable, Dadd, Gainsborough, others; thru 3/22.

GALDY—19 E. 71st (517-8676). 16th -17th century Dutch and Flemish Old Master drawings; thru 3/15.

HAMILTON—19 E. 71st (744-8976). Sculpture by Cragg, Opie, Rosen, Widgery, Woodman; thru 3/18.

HOFFELD—1020 Madison (734-5505). Recent drawings by Dunham, Newman, Winters; thru 4/12.

KOVESDY—897 Madison (628-6886). Expressionist and Futurist landscapes; thru 3/29.

KREN—22 E. 65th (861-9933). Ex-voto sculptures from northeastern Brazil; thru 3/29.

LA BOETIE—9 E. 82nd (535-4865). Works by early 20th-century European artists, including Arp, Delaunay, Duchamp, Feininger, Nolde, others; thru 3/31.

MARBELLA—28 E. 72nd (288-7809). Seascapes by Bricher, Hamilton, Richards, Wiggins, others; thru 4/12.

MATHES—851 Madison (249-3600). "The Art of Drawing," with works by Baziotes, Cucchi, De Maria, Hockney, Hunt, Kelly, Krasner, Mazur, Morley, Neher, Oldenburg, Rothenberg, Steir, Twombly; thru 4/5.

PERLS—1016 Madison (879-7440). Paintings and sculpture by Braque, Calder, Chagall, Dali, Maillol, Soutine, others; thru 3/15.

RONIN—605 Madison (688-0188). "Kachofugetsu: The Four Seasons"—triptychs by 19th-century Japanese artists, depicting courtesans and the four seasons of the year; thru 4/12.

SABARSKY—987 Madison (628-6281). Drawings and watercolors by German Expressionists, including Dix, Feininger, Heckel, Kirchner, Schiele; thru 3/29.

SCULPTURE CENTER—167 E. 69th (879-3500). Sculpture by Bennett, Jackson, La Vergne, Mc Calebb, Patterson, Ramsaran, curated by Melvin Edwards and April Kingsley; thru 3/25.

SIMON/NEUMAN—42 E. 76th (744-8460). Works by Dubuffet, De Chirico, Hockney, Lewitt, Marden, others; thru 3/29.

WENDER—3 E. 80th (734-3460). Modern Chinese paintings celebrating the "Year of the Tiger;" thru 3/25.

ZANGRILLI, BRADY & CO.—958 Madison (517-2777). French and English drawings, from 1700–1875, by Couture, Fragonard, Greuze, Hugo, Prud'hon, others; thru 3/22.

57th Street Area

ARMSTRONG—50 W. 57th (582-8581). "Viollet le Duc to Frank Lloyd Wright"—architectural designs inspired by nature, in drawings, furniture, and decorative arts; thru 4/5.

FITCH-FEBVREL—5 E. 57th (688-8522). Paintings by LeGrand, Steinlen; works on paper by Besnard, Helleu, Riviere, Robbe; thru 3/29.

LUHRING, AUGUSTINE & HODES—41 E. 57th (752-3366). A survey of watercolor paintings, from Cezanne to the present, with works by Beckman, Kiefer, Kirchner, Kounellis, Marin, Nolde, others; thru 4/5.

MERRIN—724 Fifth (757-2884). Ancient pillars and sculptures within a romantic "stage set" which evokes an archeological site, plus Roman, Greek, Etruscan, and pre-Columbian objects; thru 3/31.

WUNDERLICH—41 E. 57th (838-2555). American paintings, by Benson, Lawson, Marsh, Richards, others; thru 3/28.

East Village

A & P—215 E. 4th (254-7060). Works by Coen, Ray, Serrano, Sipser; thru 3/29.

B-SIDE—543 E. 6th (477-6792). Works by 30 East Village artists in a month-long auction; thru 3/23.

CERIGO—202 Ave. A (777-2579). Works on paper by Asher, Dickson, Hopkins, Mc Clard, others; thru 3/31.

EASTMAN-WAHMENDORF—216 E. 10th (420-9109). Works by Crash, Daze, Folvenlogen, Holt, Levine, Page, Sorrentino, Seigel, Spohn; thru 3/30.

JUS DE POMME—338 E. 11th (674-5389). "Artists Pick Artists," with works by Rothenberg, Fischl, Holzer, Gornick, who have picked Bocchino, Macphee, Chase, Buckbee; thru 4/6.

KENKELEBA HOUSE—214-16 E. 2nd (254-5269). "Fetishes, Figures, and Fantasies," with paintings by Azaceta, Barrell, Cruz, Dean, Milder, Robb, Sperakis, others; thru 3/23.

KRAINE CLUB—85 E. 4th (982-7118). Works by East Village artists of all ages, including Cohen, Glazbrook, Gross, Peisley, others; thru 4/13.

MULTI-SOLO '86

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ART

MOKOTOFF—735 E. 9th (674-4077). "Vital Space," with works by Ash, Azara, Gale, Kasten, Rothenberg, others; thru 3/16.

POSTMASTERS—66 Ave. A (477-5630). Geometric abstract paintings by Diao, Dryer, Voisine, Westfall, wall objects by Hoberman, Rankin, Steinbach; thru 4/6.

P.S. 122—150 First Ave. (533-4622). Abstract sculpture that makes reference to nature, by D'Arrigo, Ghen, Kennedy, Michael, Shechet; thru 3/23.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White (966-4444). Works that express the concepts of liberty and justice, by Adams, Applebroog, Glier, Moore, Spero, Van Dalen, others; thru 3/22.

ART IN GENERAL—79 Walker (219-0473). Works by Bergner, Enck, Hardy, Intermont, Plotkin; thru 3/22.

ARTISTS SPACE—223 W. Broadway (226-3970). "Recent Art From Chicago," with paintings and sculpture by Baum, Hilton, La Mantia, Warnecke, others; thru 4/5.

BLOM & DORN—164 Mercer (219-0761). Paintings by Marchand, Menses, Migno; thru 3/23.

BROWN—100 Greene (219-1060). Sculpture by Allington, Bender, Connor, Fisher, McCollum, Nechvatal, Stephan, Not Vital, others; thru 4/2.

CLOCKTOWER—108 Leonard (233-1096). Three exhibits organized by the Women's Caucus for Art, "Costumes, Masks and Disguises;" "Letters;" "Progressions: Cultural Legacy;" thru 3/15.

COOPER—155 Wooster (674-0766). Large-scale works by Andre, Judd, Mangold, Murray; new works on paper by Hurson; thru 3/29.

DRAWING CENTER—137 Greene (982-5266). Drawings by 13 emerging artists; thru 3/29.

FELDMAN/49th PARALLEL—31 Mercer (226-3232)/420 W. Broadway (925-8349). "Icarus: the Vision of Angels"—works about flight, by Alexander Graham Bell, Chris Burden, Buckminster Fuller, Yves Klein, others; thru 3/29.

GERMANS VAN ECK—420 W. Broadway (219-0717). Sculpture "after nature," by Breivik, Fasnacht, Puryear, Richter, Roosen, Therrien, Wood; thru 3/31.

GLADSTONE—99 Greene (431-3334). Works by Boetti, Fabro, Kounellis, Manzoni, Merz, Paolini, Pascali, Pistoletto; thru 3/29.

MARCUS—578 Broadway (226-3200). Inaugural exhibition, with works by Adams, Butter, Drake, Ess, Innerst, Monti, Otterson, Puett, Richter, Tansey, Zwack; 3/15–4/10.

NICHOLS—83 Grand (226-1243). "Galveston Arches"—drawings of and models for processional arches by seven architects, including Moore, Graves, Pelli, Tigerman, for the Galveston, Texas Mardi Gras celebration/Paintings, blockprints, and sculpture by J. Nebraska Gifford; thru 3/28.

SHAFRAZI—163 Mercer (925-8732). Paintings by McEwen, Nares, Zadikian; thru 3/15.

Other

AMERICAN ACADEMY OF ARTS AND LETTERS—Audubon Terrace, Broadway at 155th (368-5900). Paintings and sculpture by candidates for Art Awards, including Adams, Arnold, Bills, Botts, Daphnis, Poons, others; thru 3/29.

BARUCH—17 Lexington (505-2192). Photographs by painters and sculptors, including Arman, Christenberry, Hockney, Rauschenberg, others; thru 3/14.

F.I.T.—227 W. 27th (760-7970). "The East Village"—art and design of New York's East Village in the 1980s; thru 5/3.

PRATT MANHATTAN CENTER—160 Lexington (685-3169). An international print show; thru 4/12.

P.S. 1—46-01 21st St., Long Island City (718-784-2084) Wed.-Sun. 12–6. "Contemporary American Landscape," with works by Bruch, Budd, Hansell, Horn, Lobe, Matlin, Mueller, Palazollo, Provisor, Ranney, Ross, Visscher, Wagner, Weiner, Wynne; thru 3/23.

TEN ON EIGHT—Eighth Ave. at 53rd. Works by Clarke, Cole, Feinstein, Iberti, Johnson, Leopold, Peer, Rhodes, Sun; thru 3/29.

PHOTOGRAPHY

BURDEN—20 E. 23rd (505-5555). Contemporary studio tableaux by Blell, Charlesworth, Nagatani, Nicosia, Tracey; photographic illustrations by Lejaren a Hiller; thru 3/29.

DE REMPICH—16 E. 79th (772-6855). Recent photographs by Lucien Clergue; thru 4/5.

EX VOTO—93 E. 7th (982-1169). Photographs of tattoos by Felman, Govenar, Witkin, others; thru 4/13.

ALAN GOVENAR—Photographs that document the vast scope of contemporary tattoo art; thru 4/13. Ex Voto, 93 E. 7th (982-1169).

PHILIPPE HALSMAN—A retrospective of portraits organized by I.C.P., thru 5/1. PaineWebber, 1285 Ave. of the Americas.

I.C.P.—1130 Fifth (860-1783), Tues. 12–8, Wed.-Fri. 12–5, Sat.-Sun. 11–6. Four decades of photographs by Lucien Clergue; photographs by Ilse Bing, made between 1929–1957; thru 3/23.

LIGHT—724 Fifth (582-6552). Photographs from 1915 to the present, by Adams, Callahan, Levine, Majore, Shore, Strand, Winogrand, others; thru 2/27.

PFEIFER—568 Broadway (226-2251). Photographs by Enos; sculptural assemblages by Johnson; thru 3/14.

WILLY RONIS—Photographs from the past 40 years, of Paris, its people, and environs, thru 4/19. Witkin, 415 W. Broadway (925-5510).

WALT SILVER—30 color photographs taken through bus windows while traveling in the U.S. and Canada, thru 4/12. Rosenberg, 20 W. 57th (757-2700).

NEAL SLAVIN—Color photographs made with Polaroid's 20" x 24" camera, of people at work and leisure in the United Kingdom, 3/14–4/19. ICP/Midtown, International Paper Plaza, 77 W. 45th (536-6443) Mon.–Fri. 11–6, Sat. 12–4. $1 admission.

FREDERIC SOMMERS/LUCAS SAMARAS—Photographs and drawings from the past 30 years/Recent "panoramas" composed of Polaroid prints that have been sliced and reassembled. Thru 3/22. Pace MacGill, 11 E. 57th (759-7999)

MICHAEL SPANO—Black-and-white nude studies of the photographer's wife, thru 4/5. Miller, 41 E. 57th (980-5454).

303—303 Park South (477-4917). Photographs by Albert, Belcher, Charlesworth, Simmons, others; thru 3/15.

CHRISTOPH WECKER—Photographs of department store mannequins and architecture blended into surrealistic compositions, thru 3/22. Goethe House, 1014 Fifth (774-8310).

ZABRISKIE—724 Fifth (307-7430). Vintage photographs from the late 1920s and early 1930s by the French photographer Roger Parry, thru 3/15; "Surrealism: 1936"—objects, photographs, collage, and documents by Arp, Cornell, Dali, Magritte, Penrose, thru 4/4.

PERFORMANCE

THE POETRY PROJECT AT ST. MARK'S CHURCH—Second Ave. and 10th St. (674-0910). 3/17 at 8: Ron Kolm, Carmelita Tropicana, Richard Bandanza. $4.

THE KITCHEN—512 W. 19th (255-5793). 3/12-16, 19–23 at 8 (Sat. at 8 and 11:30): Squat Theatre's "Dreamland Burns," with Eszter Balint, Peter Berg, Shirley Clarke, August Darnell, John Lurie; music by Rammellzee and Tony Noguira. $12.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (873-1300). 10–5:45; Wed., Fri.–Sat. 10–9. Contribution $3; children $1.50. (Free Fri.–Sat. 5–9). Gardner D. Stout Hall of Asian Peoples; 3,000 artifacts and artworks, covering Turkey to Japan, Siberia to India . . . New Margaret Mead Hall of Pacific Peoples . . . "Brazilian Princess," The World's Largest Cut Gem . . . Carl Ethan Akeley, 1864–1926.

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tues.–Sat. 11–6, Sun. 12–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art; over 250 objects representing major art traditions from Afghanistan to Japan . . . Kushan Sculpture: Images From Early India; thru 4/6.

BRONX MUSEUM OF THE ARTS—1040 Grand Concourse at 165th St. (681-6000). Sat.–Thurs. 10–4:30, Sun. 11–4:30. $1.50, students and seniors $1 . . . The

Bronx: A Celebration; thru '86 . . . American Abstract Artists: 50th Anniversary; thru 4/20 . . . Between the Wars: The Bronx Express, A Portrait of the Jewish Bronx; thru 4/20.

BROOKLYN MUSEUM—200 Eastern Pkwy. (718-638-5000). Mon., Wed.-Fri. 10–5, Sat. 11–6, Sun. 1–6. $2 suggested donation; students $1. The Emily Winthrop Miles Collection of Wedgwood . . . Celebration of Newly Installed Period Rooms . . . From Indian Earth: 4,000 Years of Terracotta Art; thru 4/14 . . . Second Drawing National; thru 4/14 . . . Public and Private: American Prints Today; thru 4/28 . . . The Hillman Foundation Collection of Modern French Painting; thru 1/5/87 . . . Contemporary American Ceramics; thru 5/20 . . . Tony Cragg: Menschenmenge; thru 4/14 . . . Impressionist Prints; thru 5/5 . . . From Courbet to Cezanne: A New 19th Century/Preview of the Musee d'Orsday, Paris; 3/14–5/5.

THE CENTER FOR AFRICAN ART—54 E. 68th St. (861-1200). Tues.-Fri. 10–5, Sat. 11–5, Sun. 12–5. $2.50, seniors and students $1.50. GURO Art of the Ivory Coast; thru 4/6.

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tues. 10–9, Wed.-Sat. 10–5, Sun. 12–5, $2; seniors and students $1, free Tues. after 5 . . . Memphis/Milano; thru 4/13 . . . Toys from the Nuremberg Spielzeugmüseum; thru 5/11 . . . Playing Cards; 3/18–5/25 . . . La Nijinska: A Dancer's Legacy; 3/18–7/13.

FRICK COLLECTION—1 E. 70th St. (288-0700). Tues.-Sat. 10–6; $1, students and seniors 50¢. Sun. 1–6; $2. Children under 10 not admitted.

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tues. 11–8, Wed.-Sun. 11–5. $3, students and seniors $1.75. (Free Tues. 5–8) . . . Jack Youngerman; thru 4/27 . . . Naum Gabo: Sixty Years of Constructivism; thru 4/27.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11–6, Mon., Wed., Thurs. noon–5, Tues. to 8 (free 5–8). Closed Fri.-Sat., major Jewish holidays. $3, seniors and students $1.75 . . . Israel in Antiquity: From David to Herod . . . Coins Reveal . . .The Holocaust by George Segal . . . SNEH by Buky Schwartz; thru June . . . The Jews of Kaifeng: Chinese Jews on the Banks of the Yellow River; thru 6/15.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd (879-5500). Tues. 9:30–8:45, Wed.-Sun. 9:30–5:15. Suggested contribution $4:50; children and seniors $2.25 . . . Greek and Roman Treasury . . . Roman Portraits and Reliefs From the First Century B.C. Through the Third Century A.D. . . . New Galleries for Ancient Near Eastern Art . . . Renaissance Revival Sitting Room, Meriden, Conn. (1868–70) . . . Liechtenstein: The Princely Collections; thru 5/4 . . . Costumes of Royal India; thru 8/31 . . . A Picture of Medieval Life; thru 6/29 . . . Francois Boucher (1703–70); thru 5/4 . . . The Bright Side of Battle: Symbol and Ceremony in Islamic Arms and Armor . . . The Pursuit of Abstraction: American Prints 1930–1950; thru 4/27 . . . Advocating Photography: The David Hunter McAlpin Fund; thru 4/27. **The Cloisters,** Fort Tryon Park (923-3700). Tues.-Sun. 9:30-4:45. Medieval Collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008), Tues.-Sat. 10:30–5, Sun. 1–5. $3 suggested donation. . . The Apocalypse: 950–1800; thru 4/13 . . . Italian Drawings From the Collection of Duke Roberto Ferretti; thru 4/20 . . . Catchpenny Prints; thru 4/20 . . . Scientific Autographs; thru 4/13 . . . The Brothers Grimm and German Fairy Tales; thru 4/20.

MUSEUM OF AMERICAN FOLK ART—125 W. 55th St. (581-2474). Tues. 10:30–8; Wed.-Sun. 10:30–5:30. $2; seniors and students $1; free Tues. eve. Liberties with Liberty; thru 5/18.

MUSEUM OF HOLOGRAPHY—11 Mercer St. (925-0526). Tues.-Sun. 12–6. $3; *children and seniors* $1.75. *In* Perspective, permanent exhibition on the history and development of holography . . . Light Years . . . Dieter Jung: Installations; thru 4/27 . . . Illusion: Between Life and Art; thru 9/14.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11–6, Thurs. till 9. Closed Wed. $5; students $3:50; seniors $2. (Thurs. 5–9 pay as you wish) . . . Contemporary Works From the Collection; thru 4/1 . . . Mies Van Der Rohe Centennial Exhibition; thru 4/15 . . . American Prints: 1900–1960; thru March . . . Large Drawings; thru March . . . Richard Serra: Sculpture; thru 5/13.

MUSEUM OF THE AMERICAN INDIAN—Broadway and 155th St. (283-2420). Tues.-Sat. 10–5; Sun. 1–5, $2; seniors and students $1. Art and Artifacts From North and South America, Ancient to Modern . . .I Need No Blanket: Hide Robes from the Great Plains; thru 12/20.

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tues.-Sat. 10–5; Sun. 1–5. Free. New Toy Gallery . . . Rooms from the Home of John D. Rockefeller Sr. . . . Light as a Feather; thru 4/12 . . . Saving Faces: Collecting Images of Broadway's Brightest; thru 3/17 . . . Stuart Davis' New York; thru 3/16 . . . Statue of Liberty Centennial; thru 11/9 . . . **Theatre Museum in the Minskoff Arcade:** Cast of One: One-Person Shows on the New York Stage; thru Oct.

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tues. 12–8, Wed.-Sun. 12–5. (Free Tues. 5–8). $2:50, seniors and students $2 . . . Paestum and the Doric Revival 1750–1830; thru 3/30.

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed. 12–8. Thurs.-Sun. 12–6. Closed Mon. and Tues. Suggested admission $2.50; students and seniors $1.50, children free. Choices: Making an Art of Everyday Life; thru 3/30.

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tues.- Sat. 10–5, Sun. 1–5, $2; children $1. The World of Tiffany: The Neustadt Collection of Tiffany Lamps . . . Firefighting on Parade: 1700–1865 . . . The Statue of Liberty Centennial Celebration; thru 3/16 . . . Niagara: Two Centuries of Changing Attitudes, 1697–1901; thru 4/27 . . . Prized Prints: Rare American Prints Before 1860; thru 4/20 . . . P.T. Barnum: Prince of Humbug, Merchant of Delight; thru 6/15.

NEW YORK PUBLIC LIBRARY—Central Research Building, Fifth Ave. and 42nd St. (869-8089). Daily except Sun. 10–6; some collections to 9 . . . Landmarks in English Literature; thru 4/16 . . . Tales of Japan: Scrolls and Prints; thru 3/25. **Lincoln Center,** 111 Amsterdam Ave., at 65th St. The Performing Arts of India; thru 5/17 . . . A Brush with Shakespeare: The Bard in Painting, 1780–1910; 3/12–4/12. **Schomburg Center:** Freedom's Journals: The Black Press in New York State; thru 4/20.

QUEENS MUSEUM—New York City Bldg., Flushing Meadow Park (718-592-5555). Tues.-Fri. 10–5; Sat.-Sun. 12–5:30. Contribution suggested. The Real Big Picture; thru 3/19 . . . Color Field Paintings by Phil Sims; thru 3/16 . . . New York City Work and Working: W.P.A. Photographs; thru 3/16 . . . Dennis Farber: Paintings; thru 3/16 . . . The New Society of American Artists in Paris 1908–1912; thru 4/6.

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.-Sun. 1–5. $1, students and seniors 50¢. Folk Art from the Carpathian Mountain and Ukrainian Festive Folk Costumes. . . Pysanky - Ukrainian Easter Eggs.

WHITNEY MUSEUM—Madison Ave. at 75th (570-3676). Tues. 1–8, Wed.-Sat. 11–5, Sun. 12–6. $3, seniors $1.50. (Free Tues. 6–8). 20th-Century American Art: Highlights of the Permanent Collection . . . Calder's Circus . . . Three Printmakers: Selected Prints by Jennifer Bartlett, Susan Rothenberg, and Terry Winters; thru 4/27 . . . Eric Fischl; thru 5/11 . . . Alex Katz Retrospective; 3/13–6/15. **Whitney Museum at Philip Morris,** 42nd at Park (878-2550). Urban Pleasures: New York 1900–1940; thru 4/3. **Whitney Museum of American Art at Equitable Center,** Seventh Ave., bet. 51st & 52nd Sts., (554-1113). Figure as Subject: The Last Decade; thru 6/4.

AUCTIONS

CHRISTIE'S—502 Park Ave., at 59th St. (546-1000). 3/12 at 10: Ancient, Foreign and U.S. Coins, and Commemorative Medals. On view from 3/6. 3/14 at 10 & 2: American Paintings, Watercolors, Drawings, and Sculpture. On view from 3/8. 3/18 at 2: U.S. and Confederate Stamps and Covers. On view from 3/17. **East,** 219 E. 67th St. (606-0400). 3/13 at 10: Antique and Fine Jewelry. On view from 3/8. 3/18 at 10: English and Continental Furniture, Rugs, and Decorative Objects. On view from 3/14.

DOYLE—175 E. 87th St. (427-2730). 3/12 at 10: Fine 19th Century Furniture, Paintings, and Decorations, including Art Nouveau and Art Deco, Oriental Works of Art, Sculpture, Silver, and Rugs. On view from 3/8.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 3/12 at 10:15: Paperweights. On view from 3/8. 3/15 at 10:15 & 2: Sotheby's Arcade Auctions: American Paintings. On view from 3/10.

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Carnegie Hall and Carnegie Recital Hall, Seventh Ave. at 57th St. (247-7800)

City Center, 131 W. 55th St. (246-8989)

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800)

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves. Alice Tully Hall (362-1911), Avery Fisher Hall (874-2424). Library Museum (870-1630). Metropolitan Opera House (362-6000). New York State Theater (870-5570)

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000)

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719)

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949)

92nd St. Y, on Lexington Ave. (427-4410)

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100)

Symphony Space, Broadway at 95th St. (864-5400)

Town Hall, 123 W. 43rd St. (840-2824)

CONCERTS

Bryant Park Ticket Booth

HALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat., 11 a.m.–2 and 3–7; Sun., noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St. east of Sixth Ave. (382-2323).

Wednesday, March 12

MUSICA SACRA CHORUS AND ORCHESTRA, Richard Westenburg conductor; soprano Rebecca Copley, mezzo-soprano Lorna Myers, tenor John Aler, baritone David Arnold. Bach's *Mass* in B minor. Avery Fisher Hall at 7:30. $10–$20.

SOVIET EMIGRE ORCHESTRA, Lazar Gosman conductor; pianist Sara Wolfensohn. Shostakovich's Sinfonietta, arranged by Gosman from the String Quartet No. 8; Mozart's Piano Concerto No. 15 and Symphony No. 29; Schnittke's *Moz-Art a la Haydn.* Alice Tully Hall at 8. $12.50–$17.50.

ISRAELA MARGALIT, pianist, with violinist Mark Peskanov and the Manhattan String Quartet. Debussy's *Images for Piano,* Book I; Ravel's String Quartet in F; Chausson's Concerto for Piano, Violin, and String Quartet, Op. 21. Carnegie Recital Hall at 8. $12.

HARVEY PITTEL SAXOPHONE QUARTET, with pianist Doris Stevenson. "The Golden Age of Saxophone." Works of Bach, Schmitt, Rachmaninoff, Del Tredici, Dahl, Gershwin, Ibert. 92nd Street Y at 8. $7.50–$10.

HANS JORGEN JENSEN, cellist, with pianist Fumiko Tokunaga. Works of Bach, Mendelssohn, Britten, Schumann, Tchaikovsky, Michael Horvit (world premiere). Merkin Concert Hall at 8. $7.

HUNTER SYMPHONY, Clayton Westerman conductor; violinist David Nadien. Beethoven's Symphony No. 8; Debussy's *Petite Suite*; Mendelssohn's Violin Concerto. Hunter College Auditorium, Lexington Ave. and 69th St. (772-5020), at 8. $5.

MARY SPIRE, pianist/**REBECCA OSBORN,** violist, with the Hampshire Quartet. Works of Brahms, Debussy, Chopin, Schubert, J.C. Bach, Andrew Violette (premiere). Bloomingdale House of Music, 323 W. 108th St. (663-6021), at 8. Free,

MIKEL ROUSE BROKEN CONSORT—The composer, with his chamber quartet. New works. Alternative Museum, 17 Whité St. (966-4444), at 8. $5.

ALBERT EINSTEIN SYMPHONY ORCHESTRA, Stephen Moshman conductor. Milhaud, Mozart, Brahms. Benefit concert for child-care services. YWCA, Lexington Ave. at 53rd St., at 8. $15.

RISA FREEMAN, flutist. Alumna recital, Hunter College, Park Ave. and 68th-69th Sts., Room 1527 North (772-5020), at 2. Free.

LESLIE SIXFIN, pianist. Federal Hall, 26 Wall St., at 12:30. Free.

GENE BERTONCINI, guitarist. Jazz at St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

SVJETLANA KABALIN, flutist. St. Bartholomew's Church, Park Ave. and 50th St., at 12:10. Free.

JUILLIARD STUDENTS—Alice Tully Hall at 1. Free.

DONNA JEANNE SCHUTZ, soprano/**JEROME SALA,** clarinetist/**SYLVIA M. EVERSOLE,** pianist. Songs by Schubert, Strauss, others/Works by Brahms, Chopin, Mozart, others. Lehman College Center, Bedford Park Blvd. West, Bronx (960-8247), at 12:30. Free.

JULIUS GROSSMAN ORCHESTRA—Mozart, Schubert, Dvorak, Mendelssohn, Elgar, Dinicu. William Hodson Center, 1320 Webster Ave., Bronx, at 1:30. Free.

Thursday, March 13

NEW YORK PHILHARMONIC, Pierre Boulez conductor; soprano Phyllis Bryn-Julson. Stravinsky's *Song of the Nightingale*; Debussy's *Jeux*; Boulez's *Improvisations sur Mallarme.* Avery Fisher Hall at 8. $6–$30. Note: rehearsal Thurs. only, at 9:45 a.m.; $3.

CONCERTS PLUS—"Through the Opera Glass." Violinist Mark Peskanov, cellist Simca Heled, pianists Alexander Peskanov and Richard and John Conti-Guglia, Martin Bookspan host. Works, based on operatic themes, by Pesnakov, Beethoven, Castelnuovo-Tedesco, Sarasate, Paganini, Liszt, Grainger. Merkin Concert Hall at 8. $12.

ANDREW VIOLETTE AND MUSICIANS—The Hampshire String Quartet, bass-trombonist John Rojak, hornist David Wakefield, pianist Janice Weber. Works by Mr. Violette, including two world premieres. Carnegie Recital Hall at 8. $8.

SERGEI EDELMANN, pianist. Beethoven and Schumann. 92nd Street Y at 8. $7.50–$10.

TOM BROWN & FRIENDS—"Introductions." Jazz Center of New York, 380 Lafayette St. (505-5660), at 8. $6.

GWENDOLYN TOTH, harpsichordist. Music of the French Baroque, by D'Anglebert, Couperin, Rameau, others. St. John the Evangelist Church, First Ave. and 55th St., at 8. $4.

MENDELSSOHN STRING QUARTET/FRANK TAPLIN, pianist. Haydn's Quartet in G; Dvorak's Piano Quintet Op. 87; Beethoven's String Quartet Op. 59, No. 1. Third Street Music School Settlement, 235 E. 11th St. (777-3240), at 8. $6.

SUN YOUNG KIM, soprano. Works of Mozart, Wolf, Strauss, Debussy, Ives, others. CUNY Graduate Center, 33 W. 42nd St., at 8. Free.

JENNIFER PAUL, harpsichordist. Sweelinck, D. Scarlatti, Storace, Royer. St. Paul's Chapel, Broadway at Fulton St., at 12:10. Free.

LES DUSKIN JAZZ ENSEMBLE—Olympic Tower arcade, Fifth Ave. at 51st St., at 5:30. Free.

SONGS AND POEMS OF WELDON KEES—Dana Gioia, Donald Justice, Howard Moss. N.Y. premieres of newly discovered songs, performed by Julie Wilder and Ted Gioia. Murphy Center, Asphalt Green, 555 E. 90th St. (369-8890), at 8. $4.

BILLY TAYLOR TRIO—Jazz, at Lehman College Center, Bedford Park Blvd. West (960-8833), at 7:30. Free.

CONSERVATORY STRING ENSEMBLES, Marion Feldman, Masao Kawasaki directors. Levenson Theater, Brooklyn College, Flatbush and Nostrand Aves. (718-434-1900), at 8. Free.

BARGEMUSIC—Pianist Edward Auer, violinist Hamao Fujiwara, cellist Ko Iwasake. Beethoven, Debussy, Ravel. Fulton Ferry Landing, Brooklyn (718-624-4061), at 7:30. $10. Note: phone about bus service.

DONNA JEANNE SCHUTZ, others. See 3/12 for program. Today, at 12:30, at Bronx Community College, University Ave. and W. 181st St. Free.

Friday, March 14

DANIEL BARENBOIM, pianist. Beethoven's Sonatas Nos. 15, 3, 24, 30. Carnegie Hall at 8. $10–$17.50.

NEW YORK PHILHARMONIC—See 3/13.

MARILYN CRISPELL TRIO/ BLACK SWAN QUARTET—New Jazz, at Carnegie Recital Hall at 8. $10.

BEAUX ARTS TRIO—Schubert's Sonata, D. 28, and *Notturno*, D. 897; Schumann's Trio No. 1; Mendelssohn's Trio No. 1. Metropolitan Museum at 8. $12.

NOVA CHAMBER ENSEMBLE—Crumb's *Eleven Echoes of Autumn*; Brahms's Clarinet Trio, Op. 114; Bach's Trio Sonata in G; Barwinsky's *Dumka, Humoreska, and Lullaby.* Ukrainian Institute of America, 2 E. 79th St. (288-8660), at 8. $8.

NEW YORK BRASS CONFERENCE—Salute to Herb Alpert, with the New York Trumpet Quintet, Tito Puente, others. Roosevelt Hotel Ballroom, Madison Ave. and 45th St. (581-1480; 3/14–16, 661-9600). $15; includes all-day schedule of lectures and concerts.

CAJUN MUSIC & THE ROOTS OF ZYDECO—Voices of the Americas, with Alphonse "Boisec" Ardoin, Canray Fontenot, Beausoleil. Washington Square Church, 135 W. 4th St. (362-0290), at 8. $10.

JAY CLAYTON/JERRY GRANELLI QUINTET, with Jane Ira Bloom. Jazz Center of New York, 380 Lafayette St. (505-5660), at 9 and 10:30. $8.

JUILLIARD ORCHESTRA, Otto-Werner Mueller; cellist Michael Mermagen. Hindemith, Lalo, R. Strauss. Alice Tully Hall at 8. Free.

NATASHA BROFSKY, cellist/**IAN GAUKROGER,** pianist. Bach, Chopin, Webern, others. CUNY Graduate Center, 33 W. 42nd St., at 8. Free.

SHEILA EGAN, singer-songwriter/**BETH LEONARD,** choreographer. "Not Just Another Concert." Original vocal and dance works. Kazuko Hirabayashi Dance Theater, 330 Broome St. (966-6414), at 8. $6.

JANE CARLTON, JANINE DISTEPHAN, JOSEPH SUMMERS, SAM WARNER, pianists. The Kinanders Present: two-piano music by Gershwin, MacDowell, Copland, Addinsell, others. Hotel Wellington Laurelton Room, Seventh Ave. and 55th St., at 7:30. Contribution.

ARALEE HAMBRO, flutist. Centerfold Coffeehouse, 263 W. 86th St. (866-4454), at 8. $4.

GENE BERTONCINI, guitarist. Jazz at Noon, a lunch-hour jam session. Upstairs at Cafe 43, 147 W. 43rd St. (869-4200), at 12. $4.

RIDGE STRING QUARTET—Mozart's String Quartet in C; Berg's String Quartet, Op. 3; Beethoven's String Quartet, Op. 74. Snug Harbor's Veterans Memorial Hall, 1000 Richmond Terrace, S.I. (718-448-2500), at 8. $6.

RAY BARRETTO AND ORCHESTRA/CHICO MENDOZA AND HIS LATIN-JAZZ DREAM BAND/JUNIOR VEGA AND LATIN JAZZ TODAY—Jazz at Lehman College Center, Bedford Park Blvd. West (960-8833), at 8. Free.

DAVID AMRAM, composer-multi-instrumentalist. Jazz and other music. Town House on the River benefit for N.Y.C. Friends of *Clearwater.* 145 Columbia Heights, Brooklyn (718-996-3154), at 8. $8.

DAN MILNER, Irish balladeer. The Good Coffee House, 53 Prospect Park West, Brooklyn, at 9:30. $4.

Saturday, March 15

Y CHAMBER SYMPHONY, Gerard Schwarz conductor; pianist Alexis Weissenberg; Nadia Pelle, Joanna Simon, Jon Garrison, Glenn Siebert, John Ostendorf, Andrew Wentzel. Sextet from Strauss's *Capriccio*; Mozart's Piano Concerto No. 24; Stravinsky's *Abraham and Isaac*; Weill's *Mahagonny Songspiel.* 92nd Street Y at 8. $15–$20.

CLAUDIO ARRAU, pianist. Beethoven's Sonatas in D, Op. 10, No. 3; in C, "Waldstein"; in E-flat, "Les Adieux"; in f, "Appassionata." Carnegie Hall at 3. $14–$25.

MENDELSSOHN CLUB OF PHILADELPHIA, with the Concerto Soloists of Philadelphia, Tamara Brooks conductor; Laura English Robinson, Sondra Gelb, Michael Sylvester, David Arnold. Beethoven's *Missa Solemnis.* Alice Tully Hall at 3. $12, $15.

ORPHEUS CHAMBER ORCHESTRA, with pianist Oleg Maisenberg. Haydn's Symphony No. 48; Mozart's Piano Concerto No. 22; Schoenberg's Chamber Symphony No. 2; Ballet Music from Schubert's *Rosamunde.* Carnegie Hall at 8. $8–$15.

NEW YORK PHILHARMONIC—See 3/13.

RADU ALDULESCU, cellist/**ALBERT GUTTMAN,** pianist. Sonatas by Hindemith, Shostakovich, others. Alice Tully Hall at 8. $10.

CHORAL SYMPHONY SOCIETY, David Labovitz conductor; organist Walter Hilse, vocal soloists. Gideon's *Sacred Service*; Liszt's *Missa Choralis*; Bach's Motet No. 6. Merkin Concert Hall at 8. $12.

BEAUX ARTS TRIO—See 3/14.

SALSA MEETS JAZZ— Gato Barbieri, Airto and Flora Purim, Dave Valentin and His Group. Beacon Theater, Broadway and 74th St. (787-1477), at 8. $17.50, $20.

SHARON HARRISON, soprano. Carnegie Recital Hall at 2.

IGOR SHOCHETMAN, pianist, and guest artists. Carnegie Recital Hall at 5:30.

MOLLOY COLLEGE—Carnegie Recital Hall at 8:30.

MICHELE ROSEWOMAN'S NEW YOR-UBA, a "musical celebration of Cuba in America." Greenwich House, 27 Barrow St. (431-3009), at 9:30 and 11. $10.

HAWLEY CURRENS, electric violin, & Co., with multi-instrumentalist David Simons. Danse Mirage Theater, 153 Mercer St. (226-5767), at 8. $5.

NEW YORK CITY CHILDREN'S CHOIR/CATHEDRAL SINGERS, with the Cathedral Chamber Orchestra, Paul Halley conducting; organist Jonathan Dimmock. Haydn's *Mass in Time of War*; Handel's Coronation Anthem No. 1 and Organ Concerto in F. St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30. $6.

NEW YORK BRASS CONFERENCE FOR SCHOLARSHIPS—Salute to trumpeter Maurice Andre, with the Paris Brass Ensemble, Roger Voisin host. At 8:15; $15. See listing for 3/14 for other particulars.

CAJUN MUSIC—See 3/14.

MANHATTAN MOZART ORCHESTRA, John Keenan conductor. Mozart program. Union Theological Seminary, Broadway and 120th St., at 8. $3.

JAY CLAYTON-JERRY GRANELLI DUO, with Ursula Dudziak, Jane Ira Bloom. Jazz Center of New York, 380 Lafayette St. (505-5660), at 9 and 10:30. $8.

JEFFREY KAHANE, pianist. Mozart, Faure, Carter, Schumann. Washington Irving High School, Irving Pl. and 16th St. (586-4680), at 8. $2.

NEW YORK BAROQUE (N.Y. debut). 17th-century Italian and German music. Grace and St. Paul's Church, 123 W. 71st St., at 8. $5.

VALERIE COATES, contralto. Theodore Roosevelt Birthplace, 28 E. 20th St., at 2. Free.

CAROL SUDHALTER QUARTET—Jazz. Citicorp Market, Lexington Ave. and 53rd St., at 5. Free.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, with guest violist Marcus Thompson. Bach, Kodaly, Beethoven, Brahms. Church of St. Ann and the Holy Trinity, Clinton and Montague Sts., Brooklyn (718-834-8794), at 8. $12.

HAYDN-MOZART CHAMBER ORCHESTRA, with pianist Lalan Parrott. Mozart, J.C. Bach. Cathedral Pavilion, Jay and Tillary Sts., Brooklyn (924-8152), at 8. $7.50.

MAURICE PERESS, conductor, with pianists Ivan Davis and Dick Hyman. A re-creation of Paul Whiteman's 1924 Aeolian Hall concert, including Gershwin's *Rhapsody in Blue.* Lehman College Center, Bedford Park Blvd. West, Bronx (960-8833), at 8. $11–$15.

ROBB GOLDSTEIN, in "The Folk Music and Folklore of Grandma Moses's Folk Life." Staten Island Museum, 75 Stuyvesant Pl., St. George, S.I. (718-447-4485), at 2. $2.

Sunday, March 16

AMERICAN COMPOSERS ORCHESTRA, Dennis Russell Davies conductor; baritone Leslie Guinn. Porter-Bolcom's *Within the Quota* (N.Y. premiere); Korf's *Symphony in the Twilight* (world premiere); Thomson's *Five Songs of William Blake*; Riegger's Symphony No. 4. Carnegie Hall at 3. $8–$15.

ELLA FITZGERALD, BENNY GOODMAN, FRANK SINATRA, PLACIDO DOMINGO, RED BUTTONS—Benefit for Memorial Sloan-Kettering Cancer Center. Radio City Music Hall at 8:15. $250–$2,500 (354-4246).

ALICIA DE LARROCHA, pianist. Beethoven and Chopin. Avery Fisher Hall at 3. $9–$17.50.

CHAMBER MUSIC SOCIETY OF LINCOLN CENTER, with guest violist Marcus Thompson. Bach's Trio Sonata, BWV 1037; Kodaly's Serenade, Op. 12; Schumann's *Liederkreis* for Voice and Piano, Op. 39 (mezzo-soprano Frederica von Stade); Brahms's String Quintet No. 2 (two violas). Alice Tully Hall at 5. $15.

KEITH JARRETT PLAYS STANDARDS—The pianist, with bassist Gary Peacock, drummer Jack Dejohnette. Avery Fisher Hall at 7:30. $10–$20.

MAURICE ANDRE, trumpeter, with organist Hedwig Bilgram. Telemann, Bach, Vivaldi, LaBarre, Bach, Tartini. Alice Tully Hall at 8. $20.

Y CHAMBER SYMPHONY—See 3/15. Today at 3.

NEW AMSTERDAM SINGERS, Clara Longstreth conductor. "Great Poets, Great Composers." Works by Schuman, Svoboda, Gallagher, Debussy, Barber, Hindemith, Fine, others. Merkin Concert Hall at 8. $10.

PAUL PLISHKA, bass/**THOMAS HRYNKIW,** pianist/**DANA MAZURKEVICH, YURI MAZURKEVICH,** violinists. Works by Fiala (world premiere), Haydn, Nyzhankivsky, Sarasate, Verdi, others. Ukrainian Museum 10th-anniversary concert. Merkin Concert Hall at 3. $15–$20.

NEW YORK PHILHARMONIC ENSEMBLES—Roussel's Trio for Flute, Viola, and Cello; Schumann's *Fairy Tales*; Suite From Stravinsky's *L'Histoire du Soldat,* Pierre Boulez conducting. Church of the Holy Trinity, 316 E. 88th St.(799-9595), at 5. $10.

DIZZY GILLESPIE/RAY BARRETTO—Jazz at the Apollo, 253 W. 125th St. (749-5838), at 7. $5–$18.50.

JUDITH OTTEN, soprano/**JAMES HAMLIN,** trumpeter, with pianist Max Lifchitz. Handel, Henry, D. Purcell, Lifchitz, and American music. Madison Avenue Presbyterian Church, 73rd St., at 4. $5.

JUPITER SYMPHONY, Jens Nygaard conductor; bassoonist Marc Goldberg, mezzo-soprano Adelle Nicholson. Mozart's Bassoon Concerto; Bach's Cantata "Schlage doch." YM & YWHA of Washington Heights and Inwood, 54 Nagle Ave. (569-6200), at 2. $6.50.

LAURA TAYLOR TRIO, with bassist Dean Johnson, drummer Richard DeRosa, the Manhattan School of Music String Quartet, vibraphonist Dave Samuels. Carnegie Recital Hall at 8:30. $10.

MATTHEW GOODMAN, clarinetist, with pianist Elena Ivanina. Works of Poulenc, Lutoslawski, Brahms, Debussy, Lifchitz (premiere), Lovreglio. Carnegie Recital Hall at 5:30. $7.50.

PANAYIS LYRAS, pianist. Works by Liszt, Haydn, Mussorgsky. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St., at 3:30. Free.

AVENTURA—Piano, bass, percussion, saxophone, flute. Citicorp, Lexington Ave. and 53rd St., at 5. Free.

RUMIKO ISAKSEN, pianist. Works by Ravel, Liszt, Beethoven. Carnegie Recital Hall at 2. $8.

YUVAL WALDMAN, violinist/**ANN ZALKIND,** pianist. Beethoven, Brahms, Prokofiev. Metropolitan Duane United Methodist Church, Seventh Ave. and 13th St. (243-5470), at 3. $5.

ENGLISH HANDBELL FESTIVAL, with 100 ringers, organist David Higgs, the Concert Brass Quintet. Music of Widor, Handel, hymns, others. Riverside Church, the Drive at 122nd St., at 4. Free. At 3, carillonneur James R. Lawson will offer a recital.

NEW YORK BRASS CONFERENCE FOR SCHOLARSHIPS—The North Texas State U. One O'Clock Lab Band, scorer-arranger Billy May. A Salute to Victor Fuentealba, president of the American Federation of Musicians. At 5. See 3/14 for other particulars.

NINA POLAN, singer-actress, with pianist Norman Carey. Songs by Polish composers Szymanowski, Chopin, Niewiadsomski. Kosciuszko Foundation, 15 E. 65th St., at 2. Free.

HUNTER TILLMAN, organist. Congregation Emanu-El, Fifth Ave. and 65th St., at 2:30. Free.

JUDITH PEARCE, flutist. Hindemith, Ibert, others. Nicholas Roerich Museum, 319 W. 107th St., at 3. Free.

MUSIC FROM CHINA—Traditional music played on Chinese instruments. Museum of the City of New York, Fifth Ave. and 103rd St., at 2:30. Free.

THEODORE BIKEL, with folk songs and tales. Metropolitan Synagogue of New York, 40 E. 35th St. (679-8580), at 7:30. $15.

CAROL FLAMM, vocalist. Jazz, Latin music, original compositions. 14 East at the Emau-El Midtown Y, 344 E. 14th St. (674-7200), at 4:30 and 5:30. $5.

BROOKLYN CHAMBER ORCHESTRA, Steven Levy conductor; bassoonist April Chapman, flutist Vernon Smith. Mendelssohn, Mozart, Haydn, Jacobs. Flatbush-Tompkins Building, E. 18th St. and Dorchester Rd., Brooklyn, at 3:15. $6.

BARGEMUSIC—See 3/13. Today at 4.

BADINAGE—The Baroque-instrument group, with soprano Julianne Baird. Bach, Purcell, Leclair. Wave Hill Armor Hall, 249th St. and Independence Ave., Bronx (549-3200), at 3. $9.

RIDGE STRING QUARTET—See 3/14 for program. Today, at Queens College Colden Center, L.I.E. and Kissena Blvd., Flushing (718-793-8080), at 2. $8–$11.

KILDARE'S FANCY, a quintet, Gerard Donnelly director. Songs and dance music of Ireland. Brooklyn Botanic Garden, 1000 Washington Ave., at 3. $2.

NINA KENNEDY, pianist. D. Scarlatti, Liszt, Work, Gershwin. Brooklyn Museum, Eastern Pkwy., at 1:30. Free.

A COLLABORATION—Composer Adrienne Torf plays her own music on piano and synthesizer, with sign-language interpreter Susan Freundlich. Celebrate Brooklyn: Women in the Arts. Prospect Park Picnic House, P.P.W. and Fifth St., Brooklyn, at 3. $5.

ROBB GOLDSTEIN, troubador. Songs of the underground railroad, the Klondike, sea chanties, and more. Queens County Farm Museum, 73-50 Little Neck Pkwy., Floral Park (718-468-4355), at 2. $4.

JULIUS GROSSMAN ORCHESTRA—See 3/12 for program. Today at Kew Gardens Anshe Sholom Jewish Center, 82-52 Abington Rd., Queens, at 2:30. Free.

Monday, March 17

Y CHAMBER SYMPHONY—Carnegie Hall at 8. $12–$20. See 3/15 for program.

CHAMBER MUSIC SOCIETY—See 3/16. Today at 7:30.

SPECULUM MUSICAE, with tenor Colenton Freeman, oboist Stephen Taylor. Music by Gandolfi (world premiere), Clement (N.Y. premiere), Bainbridge (U.S. premiere), others. Merkin Concert Hall at 8. $8.

MARLOW FISHER, violist. Works by Hindemith, Khachaturian, Britten, Fuchs, Hovhaness, Palmer. Carnegie Recital Hall at 8. $5.

A. LEROY, composer. "Bands on the Run: The New Downtown Ensembles." Premiere of *Now Playing,* and other works, with the Marimba Quartet, films by Power Boothe, and an ensemble. DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077), at 8. $7.

HAYDN-MOZART CHAMBER ORCHESTRA—J.C. Bach's Symphony in D; a Mozart piano concerto and soloist (to be announced). St. Paul's Chapel, Broadway and Fulton St., at 12:10. Free.

AMATO WIND QUINTET—Barber, Balcomb, and transcriptions of music from operas by Bizet and Mozart. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $3.

Tuesday, March 18

PHILHARMONIA VIRTUOSI, Richard Kapp conductor; celllist Carter Brey. Wagner's *Siegfried Idyll*; Haydn's Cello Concerto in C; Tchaikovsky's *Andante Cantabile,* Op. 11; Mozart's Symphony No. 38, "Prague." Town Hall at 8. $10–$16.

NEW YORK PHILHARMONIC—See 3/13.

CHAMBER MUSIC AT THE Y—Pianist Emanuel Ax, violinist Jaime Lardo, violist Kim Kashkashian, cellist

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Sharon Robinson. Bartok's Sonata No. 1 for violin and Piano; Schumann's Piano Quartet in E-flat. 92nd Street Y at 8. $11–15.

CHAMBER MUSIC SOCIETY—See 3/16. Tonight at 7:30.

PETER, PAUL, AND MARY—"From Bleecker to Broadway," celebrating the trio's 25th anniversary. Minskoff Theater, 200 W. 45th St. (869-0550), at 8. Benefit for New York Coalition for the Homeless: 473-0247. Through Sun.

RIVKA GOLANI, violist, with pianist Samuel Sanders. Southam (U.S. premiere), Gluck, Shostakovich, Brahms, Schumann, Schubert. Merkin Concert Hall at 2. $5.

MICHAEL CANNON, pianist. Bach, Mendelssohn, Franck, Scarlatti, Beethoven, Scriabin. Merkin Concert Hall at 8. $10.

MUSICIANS' ACCORD, with guest tenor Michael Brown. 20th-century American music; works by Bargsten-Yates (world premiere), Kassel (w. p.), Trimble, Kolb, Martino, Ives. Symphony Space at 8. $8.

HENZE AT MANHATTAN—Several performers in music of Henze, including *Carillon, Recitatif, Masque* and *Royal Winter Music.* Manhattan School of Music, Broadway at 122nd St. (749-2802), at 8. Free.

SIMONE THOMAS, soprano, with pianist David Shapiro. Mozart, Bizet, Handel, others. Carnegie Recital Hall at 8. $5.

ELECTRIC PHOENIX/GREGG SMITH SINGERS—Runswick, Machover, Wishart, Brooks, London. St. Peter's Church, Lexington Ave. and 54th St., at 8. $10.

ST. THOMAS CHOIR/CONCERT ROYAL—Bach's *St. Matthew Passion,* Gerre Hancock conductor. St. Thomas Church, Fifth Ave. and 53rd St. (757-7013), at 7:30. $5.

FIATI CHAMBER PLAYERS—Music for soprano, oboe, bassoon, harpsichord by Husband, Ulehla, Gorelli, Handel, Bach. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $6.

SYLVAN WIND QUINTET—Music by Danzi, Farkas, and a Renaissance suite. Trinity Church, Broadway at Wall St., at 12:45. Free.

PUERTO RICO: ENCANTO Y CANCION—Classical and popular music of the 19th, 20th centuries. Repertorio Espanol, 138 E. 27th St. (889-2850), at noon. $16.

GRANT STURIALE TRIO—Piano, bass, percussion. Citicorp Market, Lexington Ave. and 53rd St., at 5. Free.

A. LEROY—See 3/17.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through May 3. Tickets $8–$75. Mon., 3/10, at 8: premiere of a new production of Bizet's *Carmen*; Peter Hall director, sets and costumes by John Bury; Levine conducting; with Ewing, Malfitano, Lima, Devlin. 3/11 at 8: Verdi's *Falstaff*, Levine conducting; Devia, Maliponte, Boozer, Berini, Quilico, Gonzalez, Monk. 3/12 at 8: Verdi's *Simon Boccanegra*, Chung conductor; Te Kanawa, Milnes, V. Moldoveanu, Plishka, Clark. 3/13 at 8: Zandonai's *Francesca da Rimini*, Santi conducting; Scotto, Mauro, Lewis, MacNeil. 3/14 at 8: *Carmen*; same as 3/10. 3/15 at 2: *Simon Boccanegra*; same as 3/12 (WQXR). 3/15 at 8: *Falstaff*; same as 3/11. 3/17 at 8: *Francesca da Rimini*; same as 3/13. 3/18: *Carmen*; same as 3/10, but Domingo for Lima.

Other

BRIGADOON, by Lerner and Loewe. The New York City Opera. See Theater listings, page 97, for details.

INTERMEZZO, by Richard Strauss. Orchestra of St. Luke's, Elisabeth Soderstrom, Alan Titus, Melanie Helton, Peter Kazaras, others; Julius Rudel conducting. Carnegie Hall, 3/16 at 7:30. $10–$40.

LIBUSE, by Smetana. Opera Orchestra of New York, Eve Queler conductor. Gabriela Benackova, Linda Roark-Strummer, Paul Plishka, Vaclav Zitek. Carnegie Hall, 3/13 at 8. $10–$30.

IOLANTHE, by Gilbert and Sullivan. Richmond Theatre Collection, at Faith Methodist Church, Castleton and Heberton Ave., Port Richmond, S.I. (718-727-0467). 3/14, 15, 21, 22 at 8; 3/16, 23 at 3. $6.

THE PIRATES OF PENZANCE—The New York Gilbert & Sullivan Players, at Symphony Space. 3/12 at 3; 3/13, 14 at 8; 3/15 at 3 and 8; 3/16 at 3. $11–$22.

LIGHT OPERA OF MANHATTAN—Romberg's *The Desert Song*, through 4/6. Cherry Lane Theater, 38 Commerce St. (989-2020), west of Seventh Ave. Wed. at 2, Wed.–Sat. at 8; Sat. and Sun. at 3:30. $17.50 (Wed. and Thurs.); $20 (weekends); seniors, children less.

LUCIA DI LAMMERMOOR, by Donizetti. Amato Opera, 319 Bowery (228-8200). 3/15, 22, 23 at 7:30; 3/16 at 2:30. $10. Seniors and children $8.

LUISA FERNANDA, a zarzuela by Torroba. Repertorio Espanol, 138 E. 27th St. (889-2850). 3/15 at 8. $16.

GILBERT AND SULLIVAN GALA CONCERT—Selections from many of the operas. Bloomingdale House of Music, 323 W. 108th St. (663-6021). 3/16 at 3. $4.

A POTPOURRI OF G&S—New York Gilbert and Sullivan Society. CAMI Hall, 165 W. 57th St., 3/15 at 8. Free.

DANCE

Merce Cunningham Dance Company

CITY CENTER THEATER—March 11–23. Tickets $12–$28. 3/11 at 7:30: *Doubles, Arcade* (N.Y. premiere), *Pictures.* 3/12 at 8: *Doubles, Channels/Inserts, Roadrunners.* 3/13 at 8: *Fielding Sixes, Arcade, Pictures.* 3/14 at 8: *Phrases, Native Green, Pictures.* 3/15 at 2: *Inlets 2, Channels/Inserts, Roadrunners.* 3/15 at 8: *Phrases, Native Green, Pictures.* 3/16 at 3: *Doubles, Arcade, Roadrunners.*

Maria Benitez Spanish Company

JOYCE THEATER—March 11–16. Tickets $17. 3/11 at 7:30; 3/12–15 at 8; 3/16 at 2 and 7:30. Program includes premieres by Madrid choreographers.

Central Ballet of China

BROOKLYN ACADEMY OF MUSIC—Through March 16. 30 Lafayette Ave. (718-636-4100). Tickets $15–$30. 3/11, 12, 13 at 8: *The New Year's Sacrifice,* Act II; *The Demon and the Mermaid*; *Variations for Four, Swan Lake,* Act II. 3/14 at 8, 3/15 at 2 and 8; 3/16 at 2: *Three Preludes*; *By the Spring*; *Giselle* Act II pas de deux, alternating with *Don Quixote* pas de deux; *Maid of the Sea,* excerpts.

Alvin Ailey American Dance Theater

BROOKLYN CENTER, BROOKLYN COLLEGE—Flatbush and Nostrand Aves. (718-434-1900). March 14 at 8: *Blues Suite, Cry, Suite Otis, Revelations*; a gala tribute, $10–$50. 3/15 at 8: *Concerto in F, Divining, Cry, Speeds.* 3/16 at 2: *Night Creature, Portrait of Billie, The Stack-Up, Revelations*; $10–$20.

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH, the Drive at 120th St. (864-2929). Tickets $7. **Matthew Nash Music and Dance,** a "multi-scene ballet/opera." 3/12, 14, 16 at 8 . . . **Dances by Ken Ludden and Sallie Wilson,** with members of the Appalachian Ballet. 3/13, 15 at 8; 3/16 at 2.

Other

ALICE KALTMAN—Premiere of her "Pandora's Box." Danspace Project, St. Mark's Church, Second Ave. and 10th St. (674-8112). 3/15, 16 at 8:30. $6.

BROOKLYN DANCE THEATER—Brooklyn College, Gershwin Theater, Flatbush and Nostrand Aves. (718-434-1900). 3/14, 15 at 8; 3/16 at 2. $5.

COCHRAN/WISTI DANCE GROUP—"Microwave '86." Eden's Expressway, 537 Broadway, off Spring St. (865-7027). 3/15 at 8. $6.

KAZUO KAMIZAWA AND COMPANY—22-member Japanese modern-dance troupe. Asia Society, 725 Park Ave. at 70th St. (288-6400). 3/15, 16 at 8 (two different programs). $20, with a lecture at 7:30.

KENNETH KING AND DANCERS—New and repertory works. St. Mark's Church, Second Ave. and 10th St. (924-0077). 3/13–16 at 8. $8.

ST. PAULY GIRLS GO HAWAIIAN—Works by Good, Lockhart, Creach. The Field at Pineapple, Houston St. between Broadway and Mercer St. (966-3717). 3/15, 16 at 8. $7.

SHEILA EGAN/BETH LEONARD—See Concerts, 3/14.

STEPHEN PETRONIO—World premiere of "Walk-In." DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 3/13–15, 20–22 at 8; 3/16, 23 at 3. $7.

OTHER EVENTS

FLOW'RY THOUGHTS—and aren't they welcome?—begin this week with **Garden Fantasies, the 1986 New York Flower Show,** 3/15-23 at the Passenger Ship Terminal, Berths 3 and 4, 55th St. and the West Side Highway. This is the "second annual" floral display by the Horticultural Society of New York, which revived the show last spring after a sad 15-year absence. Among the hundreds of exhibitors in 13 environmental designs are the botanical gardens of New York (Bronx), Brooklyn, and Staten Island; Wave Hill (with a Ghost Garden), the Cloisters, and several garden clubs, museums, and specialty societies. See "Best Bets," page 62, for some of the highlights; among other visions of spring: competitive arrangements, six greenhouses (including one by the Rare Pit and Plant Council), balcony and townhouse gardens, merchandise areas by 60 top vendors, butterfly meadows, herb gardens, a Garden of the Gods . . . and on the list goes. 3/15, 16, 21, 10 a.m.-9; 3/17-20, 22, 23, 10-6; $6, children under 12 $3. A party preview, 3/14 at 5:30, $100 (757-0915) . . . Two more botanical events, these at the **New York Botanical Garden,** in the Bronx: 3/13, 10-4, "Roots of Life," a symposium on new trends in plant conservation. Sponsors are the World Wildlife Fund—U.S. and the Garden Club of America. The day includes talks on a variety of topics, luncheon in the Conservatory, a slide/tape show, and a tour of Jungle World at the Bronx Zoo. Registration, at 9:30, $40 (516-626-0055, 516-692-8308). 3/15, 8:45-4:45, a symposium on vegetable gardening will focus on both novice and and expert gardeners, and one of the features will be the introduction of a garden-planning computer software package. Fee is $66 (220-8747).

A TIME FOR THE IRISH—It's that date again, March 17, and the **St. Patrick's Day Parade,** as usual, begins around noon, from the mid-forties, and up Fifth Ave. past one reviewing stand at St. Patrick's and another farther up, across 86th to Third, where the parade breaks up (in more ways than one). Bagpipes (the Irish kind), police and school bands, and hundreds of marchers (always including a bunch of politicians) will join in . . . **That Green and Misty Isle,** an illustrated talk that takes in the castles, gardens, and country pleasures of Ireland, will celebrate the date a day ahead, 3/16 at 2, when Barbara Pesch appears at the Brooklyn Botanic Garden, 1000 Washington Ave. It's a day that includes a concert of songs and dance music by Kildare's Fancy, a quintet with bagpipes, guitar, concertina, et al. $2 . . . There were sons of the old sod in this city from Colonial days, and on 3/13, Robert J. Scally will talk on **The Irish Community in Old New York, 1763-1863,** at Fraunces Tavern Museum, 54 Pearl St. (425-1778). Time is 12:30; free.

FOR BROWSERS AND BUYERS, some very special show/sales: The **West Side Antiquarian Book Fair,** 3/15, 16, is full of treasures from international dealers, some of whom are "private" sellers who surface only at such events. The fair is at Schafler Forum of Congregation Rodeph Sholom, 7 W. 83rd St., from 6 to 10 Sat., 11-6 Sun. Admission Fri. is $6, including wine and cheese and entry for Sat., when the single-day admission is $3. Autographs, manuscripts, maps, atlases, children's books, fine bindings—all here, along with fine volumes on almost any subject; prices begin at $1, and go up from there . . . A **Spring Antiques & Collectibles Show** will settle in at the New York State Armory, 125 W. 14th St., 3/14-16, with assortments of military regalia, jewelry, Indian artifacts, stoneware, ivories, clocks, toys, and much more. A newsy feature: there'll be an appraiser on hand both Sat. and Sun., noon-2 and 4-6. Fri. is a preview, 6-9; $10. Other hours: Sat. 10-7, Sun. 10-6; $3 . . . The **Stamp Show Interpex,** at Madison Square Garden 3/13-16, will spotlight workshops, a mystery grab bag, and workshops with the experts, along with all varieties of stamps from around the world, old and new issues. Thurs. noon-7; Fri. 11-7; Sat. 10-6; Sun. 11-5. Sun. will be free to senior citizens; regular daily admission, $3 . . . In an Irish mood, and why not, the **Records Flea Market** will feature records with green on their covers, as well as bona fide Irish discs by Irish performers; also sheet music, posters, magazines, instruction books, and more. Of course, there'll be plenty for collectors to whom the sound of a brogue means nothing—rock, soundtracks, the spoken word, etc. At 253 W. 72nd St., second floor, 3/15, 16, 11-4 . . . Another mecca for collectors is the **Sport & Baseball Card Show and Sale,** 3/15, 16 at the Westchester County Center, White Plains. Besides the expected ephemera, there'll be movie posters, comic books, autographs, and ads. 10-6 both days; $3.50 . . . The **Spring Crafts Market** continues this weekend at Ferris Booth Hall, Broadway and 115th St. Fri. 2-8, Sat. 11-7; Sun. 11-6; $3 admission. All kinds of crafted items to peruse.

NEW YORK EXPERIENCE—Multi-screen and multi-media montage of the city, past and present, in many aspects. McGraw-Hill Building, Sixth Ave., between 48th and 49th Sts. (869-0345). Mon.-Thu. 11-7; Fri., Sat. 11-8; Sun. noon-8. $4.50; under 12, $2.75.

ON THE PERFORMING-ARTS SCENE—A 10-member Maori cultural group will be on stage at Town Hall, 123 W. 43rd St., 3/14 at 8 for **Discover New Zealand and the Friendly South Pacific.** It's a free show that includes a feature film and comments by experts on this corner of the world. In costume, the Maoris will perform some ancestral songs and dances of their homeland . . . A **Sephardic Cultural Festival,** 3/16 at 2, will focus on the heritage of Yemenite Jewry, and will be hosted by Yeshiva University's Stern College for Women, 245 Lexington Ave. at 35th St. It's a free event, and will include a lecture, photo exhibit, and Israeli musician Yoel Sharabi performing with Haim "Sonny" Zadok . . . **The Lighthouse Players** will be having fun with the whimsical saga of Elwood P. Dowd and his rabbit pal, *Harvey,* for five performances at the Lighthouse Theater, 111 E. 59th St. (355-2200, ext. 222): 3/14, 21 at 8; 3/15, 22, 23 at 2:30; it's free, too. The troupe's members, who are either blind or visually impaired, work in repertory during the year . . . Avner the Eccentric will host, and performers will include the Richard Bull Dance Theatre, jazz violinist Ross Levinson, trumpeter Mark Gould, and Gene Y. Ashton with handcrafted instruments. It's a benefit for **Jill Becker & Dancers,** 3/16 at 7, at the Jazz Center of New York, 380 Lafayette St. (673-2470); $25 . . . **CANDU,** or Chelsea Against Nuclear Destruction United, celebrates year No. 4 with a birthday party, 3/15, 3-6, at St. Francis-Xavier School, 126 W. 17th St. There'll be music, refreshment, an art show, and a slide show, and donation is $5.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Mon.-Thu. 11 a.m.-6 p.m.; Fri.-Sun. to 8. $3.75; under 12, $2.50.

TOURS

"HOTELS IN NEW YORK, on the Move From Antebellum to Star Wars." An evening walking tour with the Friends of the Parks (473-6283). 3/14 at 6 p.m., from the lobby of 195 Broadway at Dey St. David Hupert will be guide for visits to the Bond Hotel, site of the Cosmopolitan, where Lincoln slept; the "space-age" Marriott Marquis; the site of the future Kalikow World Trade Center Hotel, and more. $1, but take subway tokens for part of the tour.

FULTON FISH MARKET AT MIDNIGHT—See the market at the hour when fish begin to arrive, with the folks from the South Street Seaport Museum. The tour begins with supper in the district; 3/16 at midnight (note: that's *Sun.* night); $15, and you must reserve (669-9416).

INTERNATIONAL DESIGN CENTER TWO—Usually to-the-trade-only, the 10-acre complex in Long Island City will hold open house for those who are touring with the Cooper-Hewitt Museum (860-6868). 3/12, 10-3, with lunch included. $60.

BEEKMAN PLACE AND SUTTON PLACE—A walk with Adventure on a Shoestring (265-2663). 3/15 at noon, meet on N.W. corner of First Ave. and 50th St. $5.

TOURS WITH THE 92ND STREET Y (427-6000, ext 179). Phone or write for schedule of out-of-town trips and activity tours. Must reserve for all; these on 3/16: **Inside AT&T and Midtown;** an extended walk with David Hupert, city planner; at 11 a.m.; $10 . . . **A Day in Irish New York,** 1-3:30; visits to sites connected with the Irish, including the catacombs in Old St. Patrick's, with history professor J.P. Shenton; $10 . . . **Behind the Scenes:** the Steinway Factory and Settlement in Astoria; 9:45-3; $10.

SHORES OF CENTRAL PARK—Explore the littorals of five bodies of water, with a mystery leader and the Shorewalkers (663-2167). 3/16 at 11 a.m., meet S.W. corner of 96th St. and Broadway; $3.

SOUTH STREET SEAPORT MUSEUM—New: Statue of Liberty Update Excursions, aboard the sidewheeler Andrew Fletcher; Sat. in March, at 10 a.m. $10, children $5. Also: Three guided tours: a basic Museum tour, a behind-the-scenes tour of the restoration on the tall ship Wavertree, and a tour of the unrestored seaport. Daily at regular intervals, from the Pilothouse; included in admission price to Museum complex: $4, seniors $3, children $2 (669-9400). Also documentary films and gallery talks.

GRAND CENTRAL TERMINAL—Tour of the building by the Municipal Art Society. Each Wed. at 12:30; meet at the Chemical Bank on the main concourse, under the Kodak sign. Free.

URBAN PARK RANGERS—Walks and workshops, free unless noted. Call borough offices for weekend lineup: Bronx, 548-7880 or 589-0096. Brooklyn, 718-287-3400. Manhattan, 397-3091. Queens, 718-699-4204. Staten Island, 718-442-1304.

GREENWICH VILLAGE—"The Village Experience" is a personalized walk with Lili Pollatos, who talks about history, trends, architecture (334-8463). Daily except Sun. at 10 and 2. $10.

HARLEM SPIRITUALS AND GOSPEL—(718-275-1408). Gospel and Sprituals tour, every Sun. 9 a.m.-1 p.m. Residential areas, the Morris-Jumel Mansion, and a Baptist church service. $23, reserve by noon Sat. . . . Soul Food and Jazz tour, Thu., Fri., and Sat., 7:30-midnight, with dinner, music, and drinks. $55; reserve 24 hours ahead.

SNUG HARBOR—Tours of this preservation project, from the Visitors Center. At 1000 Richmond Terrace, S.I. (718-448-2500). Sat. and Sun. at 2; free.

NATURE WALKS—Clay Pit Ponds State Park Preserve, S.I. (718-967-1976): Winter nature walk 3/16, at 11 a.m. Free . . . **Alley Pond Environmental Center,** 228-06 Northern Blvd., Queens (718-229-4000): Wetland walks, Sun. at 1 (except Easter), and second Wed. each month at 10 a.m.; $1. Woodland walk, first Wed. at 10 a.m.; $1.

URBAN TRAIL CONFERENCE—Emphasis is on nature, and walking itself. Call 718-204-1112 for schedule of country hikes. Also: 3/16 at 11 a.m., meet at the Brooklyn Heights Library, 280 Cadman Plaza West, for a walk around Fulton Ferry Landing and South Street Seaport. $2 (718-720-1593).

SPORTS

TENNIS—Virginia Slims Championships will be at Madison Square Garden (563-8954), 3/17-23. Participants include Martina Navratilova, Chris Evert-Lloyd,

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OTHER EVENTS

Hana Mandlikova, and Pam Shriver. 3/17–21 at 6 ($10–$20), and 3/22 at 12 noon (semifinals) and 3/23 at 11 (playoffs and finals) ($14–$24). $175 a seat for the whole tournament.

PRO BASKETBALL—Nets (Brendan Bryne Arena, East Rutherford, N.J.; 201-935-8888): 3/12 vs. Atlanta; 3/18 vs. Knicks. All games at 7:30; $6–$17.

HOCKEY—Rangers (Madison Square Garden; 564-4400): 3/12 at 7:30 vs. Calgary; 3/16 at 8 vs. Islanders. $6–$19 . . . **Islanders** (Nassau Coliseum, Uniondale; 516-794-4100): 3/15 at 7:05 vs. Devils; 3/18 at 8:05 vs. Rangers. $16–$25 . . . **New Jersey Devils** (Brendan Byrne Arena, East Rutherford, N.J.; 201-935-6050): 3/13 at 7:35 vs. Toronto. $10–$19.

HORSE RACING—The thoroughbreds are at Aqueduct for the winter-spring meeting, through 5/5 (718-641-4700). Daily except Tue.; post time, 12:30. $2, $3.50. Featured races: 3/12, the Catskill; 3/15, the Distaff Handicap; 3/16, the Ruthless.

BOXING AND WRESTLING at Madison Square Garden (564-4400)—**Golden Gloves Finals,** 3/14 at 7:30. $10–$20 . . . **All-Star Wrestling,** 3/16 at 1:30. $8–$11.

CHILDREN

STRAVINSKY'S THE FIREBIRD, with guest artist Lisl Weil, presented by the Little Orchestra Society, at Avery Fisher Hall (Lincoln Center; 874-24240), 3/15 at 11 and 1. $8–$18.

HAPPY MEDIUM CHILDREN'S THEATRE ENSEMBLE presents their own version of "Pinocchio," with the audience lending a hand. Sat. and Sun. at 4 (New York Institute for the Blind, 99 Pelham Parkway, Bronx; 822-2177). $4.

FRENCH story hour at the French Institute/Alliance Française (22 E. 60th St.; 355-6100, ext. 215). 3/14 at 4. $1 per child.

FANTASY THEATRE with the Ten Ten Players (Park Avenue Christian Church, 1010 Park Ave.; 362-2753). Bone up on Greek myths and fables. Sat. and Sun. at 4. Adults, $3; children, $4.

KIM AND JERRY BRODEY like to sing, act, dance, and mime, at Packer Collegiate Institute (160 Joralemon St., Brooklyn Heights; 718-522-5349). 3/15 at 1 and 3:30. $7.

THE NO ELEPHANT CIRCUS comes to Bensonhurst, Brooklyn (St. Finbar's Center, Bath Ave. and Bay St.; 718-236-3312). Why no elephants? Because an elephant eats $150 worth of feed and hay every day. 3/16 at 1 and 4. $5.

PUPPETWORKS (Old First Church, Seventh Ave. and Carroll St., Park Slope; 718-834-1828) presents "Cinderella," performed by eighteenth-century hand-carved puppets. Sundays at 2, through 3/23. $3.50.

HARLEQUIN & COMPANY will be presented by On Stage Productions at Hartley House Theatre (413 W. 46th St.; 666-1716), through 3/22. Sat. at 1 and 3:30. Adults, $5; children, students, and seniors, $4.

MICHAEL TAUBENSLAG PRODUCTIONS (Jan Hus Playhouse, 351 E. 74th St.; 772-9180)—3/16 at 1:30: "The Funzapoppin' Magic Show." $3.95.

PUPPET PLAYHOUSE (Murphy Center at Asphalt Green, 555 E. 90th St.; 879-3316)—3/14 at 11 and 1: "Introducing Esmeralda," by ventriloquist Susan Linn. $3.

STORY HOUR at Eeyore's, 11 a.m. at the Broadway store (at 81st St.: 362-0634) and 12:30 at the Madison Ave. store (at 81st St.: 988-3404), every Sun. Free.

LONG-RUNNERS—Mostly Magic (55 Carmine St., off Sixth Ave. and Bleecker St.; 924-1472) presents a magic show. Sat. at 2, featuring Torkova and Imam. $7.50 . . . "The King of the Entire World," a musical combination of kings and fools, rocket-ship adventures, and a geography lesson, by the **4th Wall Repertory Company** (79 E. 4th St.; 254-5060), Sat. and Sun. at 3:30. Adults, $10; children, $6 . . . "Alfred the Dragon Solves Another Mystery," by the **Children's Improv. Co.** (New Media Repertory Co., St. Peter's Church, 619 Lexington Ave., at 54th St.; 734-5195), presented Sat. at 3 p.m. Adults, $4; children, $3.50 . . . **13th Street Repertory Company** (50 W. 13th St.; 675-6677): "Rumple Who?" Sat. and Sun. at 1, and "The Snow White Show" Sat. and Sun. at 3. $3 . . . At **Magic Towne House** (1026 Third Ave., between 60th and 61st Sts.; 752-1165), there is magic, comedy, audience participation. Shows Sat. and Sun. at 1, 2:30, and 4. $5 (must reserve; adults must be with a child) . . . **Little People's Theatre Company** (39 Grove St.; 765-9540) presents "Three Little Pigs" at 1:30 and "Hansel and Gretel" at 3, Sat. and Sun., through 3/30. $4.

CITY OF NEW YORK PARKS AND RECREATION at **Belvedere Castle** (Central Park Learning Center, 79th St., south of the Great Lawn; 772-0210)—3/15, from 1 to 2:30: "Dragonworks"—shape and mold clay dragons with artist Carol Octeau . . . At the **Marionette Theatre** (988-9093)—"Aladdin"; Tue.–Fri, 10:30 a.m. and 12 noon, Sat., 12 noon and 3 (through 5/31). $2 . . . At **Heckscher Puppet House** (north of Seventh Ave. and Central Park South, Central Park; 397-3089)—"The Emperor and the Nightingale," about a king, a housemaid, and a songbird; Mon.–Fri, 10:30 a.m. and 12 noon, through 8/29. $1.50 . . . At **Clay Pit Ponds State Park Preserve** (Carlin St., off Sharrotts Rd., Charleston, S.I.; 718-967-1976), a series of nature programs will be held for parents and kids, every Sat. from 10:30 a.m. to 11:30, through 3/22. Free . . . At **Alley Pond Environmental Center** (228-06 Northern Blvd., Douglaston; 718-229-400)—3/15, from 1 to 3: "Hi-Hi Birdie," a nature walk. $3.50 (pre-register) . . . 3/16 at 1:30: Arline Thomas Seventh Annual Urban Bird Contest and Exhibit—art and literature prepared by the children of District 26. Free.

CHILDREN'S MUSEUM OF MANHATTAN (Manhattan Laboratory Museum, 314 W. 54th St.; 765-5904)—Exhibits: "Color and Light," prisms, shadow wall, performance area . . . "Games Children Play"—board games from Ghana, computer games, games played with seeds and thistles, chess, word and music games . . . 3/15 and 16: "Three C's: Colorforms, Chess, and Circus." On Sat. at 2: Diane Creston talks about Colorforms; also at 2: "Chess for Beginnners," with Don Derrick. On Sun. at 2: Cowboy Mike visits. Hours: Wed.–Sun., 1–5. Adults, $2 (weekends) and $1 (weekdays); children, $3 and $2.

MUSEUM OF THE CITY OF NEW YORK (Fifth Ave. at 103rd St.; 534-1672)—3/15 at 1:30: "The Frog Prince," performed by the Royal Puppet Theater ($2.50). Following the show, at 2:40, there will be a "Please Touch" demonstration, in which children may handle antiques (butter - churn, ice skates, cradle, foot-warmer, etc.) ($1). Hours: 1–5, closed Mon. Free museum admission.

NEW YORK PUBLIC LIBRARY—At the Ottendorfer branch (135 Second Ave.; 674-0947): "Colors and the Rainbow." 3/14 at 4. Free (pre-registration).

BROOKLYN CHILDREN'S MUSEUM (145 Brooklyn Ave.; 718-735-4400)—"Bugs!" an exhibition on the secret lives of insects, through 5/11 . . . 3/12 at 3:15: Words That Go Snap, Crackle, and Pop: Onomatopeia Puppets. 3/13 at 3:30: More Than Movies; at 5:30: Hunting Hieroglyphs. 3/14 at 3:30: Writing With Minerals. 3/15 at 11: The Amen Hour; at 1:30 and 3: "Hansel and Gretel," by the Puppetworks. 3/16 at 1:30 and 3: Stroke of a Pen; at 3: Greenhouse open. Hours: Mon., Wed., Fri., 2–5; Thu. (family night), 2–8; Sat., Sun., holidays, 10–5. Donation.

BROOKLYN MUSEUM (200 Eastern Pkwy., at School and Youth Program Division; 718-638-5000, ext. 221)—Every Sat. and Sun. at 2: "What's Up?" a free gallery program that will introduce children to the collections . . . "Arty-Facts," a workshop that will explore art concepts through games (ext. 226) . . . A "Salute to Brooklyn's Creative Youth," at the third-floor lecture hall, through 4/28. Hours: Mon.–Fri., 9:30–4:30. Adults, $2; children under 12, free.

STATEN ISLAND CHILDREN'S MUSEUM, at Snug Harbor (940 Richmond Terrace; 718-273-2060)—"Big Top Puppets," by Amy Trompetter, an ongoing exhibit of free-standing "circus puppets" that perform when activated by visitors . . . 3/15 at 1 and 3: "Boperation," by jazz musician Tom Kirkpatrick; at 11: Storytelling. 3/16 at 1: "The Boy Who Wished to Live Forever," by Ragabash Puppets; at 11: Storytelling. Hours: Weekends, 10–5. $2.

SPECIAL EXHIBITS—"Toys From Nuremberg," including dolls and dollhouses, miniature shop interiors, blocks, mechanical and optical toys, a model railroad, books, games, etc., at the Cooper-Hewitt Museum (2 E. 91st St.; 860-6868), through 5/11. Hours: Tue., 10 a.m. to 9 p.m., Wed.–Sat., till 5 p.m., Sun., 12 noon to 5 p.m. $2.

AMERICAN MUSEUM OF NATURAL HISTORY (CPW at 79th St.: 873-1300)—Introduction to plants, animals, rocks of New York. Hours: Sun., Mon., Tue., Thu., 10 a.m.–5:45 p.m.; Wed., Fri., Sat., 10–9 p.m. Natural Science Center: Tue.–Sat., 10:30–12:30, 1:30–4:30. Adults, $3; children, $1.50.

RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St., 966-3371. Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thurs. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMERICAN HARVEST—3 World Trade Center, in the Vista International, 938-9100. Formal. American. Spcls: sliced smoked goose breast with mustard fruits, veal loin steak with avocado and mushrooms, chocolate orange ribbon cake. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St., 925-6166. Casual. International. Spcls: half roasted chicken, rabbit with porcini & zucchini, fresh L.I. duck with pears & zinfandel. No res. L daily noon–5. D Sun.–Thurs. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.,** 874-1377. **(I–M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St., 966-1277. Casual. Italian. Spcls: angel hair alla sasi, boneless chicken scarpariello, cannelloni amalfitani. Open Tues.–Thurs. noon–11:30, Fri. to 12:30, Sat. to 1, Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

ARNOLD'S TURTLE NATURAL CAFE & GRILL—210 Spring St., at 6th Ave., 431-0414. Casual. Vegetarian/fish. Spcls: California grilled vegetables, grilled swordfish oriental, Malaysian tofu sate. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–5. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Private parties for 30. **(M)** **AE, DC, MC, V.**

EL CORTIJO—128 W. Houston St., 674-4080. Casual. Spanish. Spcls: paella, zarzuela, veal extremena. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. & Sun. noon–midnight. **(M)** **AE, DC, MC, V.**

FLUTIE'S PIER 17— 89 South St., 693-0777. Casual. American. Spcls: steak, lobster, grilled swordfish. Res. sug. L Mon.–Fri. 11:30–5. Br Sat.–Sun. 11:30–3. D daily 5–11. Private parties for 10–400. **(M)** **AE, CB, DC, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad & Pearl Sts., 269-0144. Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken a la Washington. B Mon.–Fri. 7:30–10. L Mon.–Fri. 11:30–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GIOVANNI'S ATRIUM—100 Washington St., at Rector St., 344-3777. Dress opt. Roman/Italian. Spcls: cannelloni, beef & veal alla borgia. Res. sug. L & D Mon.–Fri. 11:30–9. Pre-theater D. Live ent. 5:30–10:30. Banquets for 15–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince & Spring Sts., 925-2415. Casual. American/classic. Spcls: salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provencal. Res. sug. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. Parking avail. **(M)** **AE, CB, DC, MC, V.**

GREENHOUSE RESTAURANT & WINE BAR—3 World Trade Center, in the Vista International, 938-9100. Casual. Regional American. Res. nec. B Mon.–Fri. 6:30–10:30, Sat.–Sun. from 7:30. L Mon.–Fri. 11:30–3:30, Sat. noon–3:30. Br Sun. 11–3. D Sun.–Thurs. 5–11:30, Fri.–Sat. 6–10:30. **(M)** **AE, CB, DC, MC, V.**

GROTTA AZZURRA—387 Broome St., 925-8775. Casual. Italian. Spcls: homemade pasta, Italian seafood, lobster fra diavolo. Open Tues.–Sun. noon–midnight. Closed Mon. **(M)** **No credit cards.**

HARLEQUIN—569 Hudson St., at W. Eleventh St., 255-4950. Casual. Continental/Spanish. Spcls: angulas, bouillabaisse Catalonian, paella, veal and sweetbreads with morels. Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

THE MARK ON HUDSON—519 Hudson St., at W. 10th St., 255-4655. Casual. Continental. Spcls: breast of duck in mustard sauce, fillet of sole baked in parchment, cassoulet. Res. sug. L Mon.–Fri. 11:30–4:30. Br Sat.–Sun. 11:30–4:30. D Mon.–Sat. 6–12:30, Sun. to 11:30. Private parties for 30–80. Ent. Fri.–Sun. **(M)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse, 938-1155. Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate souffle with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. (M) **AE, CB, DC, MC, V.**

NEW DEAL—152 Spring St., 431-3663. Casual. California/French. Spcls: veal with morels, sole with ginger & lobster, blackened rib eye steak. Res. sug. L Tues.–Fri. 11–4. Br Sat.–Sun. 11–4. D daily 5–11. Private parties for 100. Ent. Wed–Sat. **(M)** **AE, CB, DC, MC, V.**

OMEN—113 Thompson St., 925-8923. Casual. Provincial Japanese. Spcls: seafood, sashimi, tempure, suppon-softshell-turtle, pasta of the house. Res. nec. D Tues.–Sun. 5:30–11:30. Br Sat.–Sun. 11:30–4:30. Closed Mon. **(M)** **AE.**

PATISSERIE LANCIANI—177 Prince St., 477-2788. Casual. French bistro. Spcls: saucisson l'ail en brioche, nicoise en feuilletee, scrambled eggs with salmon roe, French/Viennese pastries. B daily 8–2. L & D daily noon–10 p.m. **(I-M)** **AE.**

PATRISSY—98 Kenmare St., at Mulberry St., 226-2888. Casual. Italian. Spcls: spedino alla Romano, linguini with lobster sauce, scaloppine alla collina. Res. sug. L Mon.–Fri. noon–3. D daily 5–11 p.m. Private parties for 25. **(M)** **AE, CB, DC, MC, V.**

PONTE'S—Desbrosses & West Sts., 2 blocks S. of Canal, upstairs, 226-4621. Dress opt. Italian/Continental. Spcls: steak, seafood. Res. sug. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5:30–11, Fri. to 11:30, Sat. to midnight. Ent. nightly. Free parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

S.O.B.'S—204 Varick St., at Houston St., 243-4940. Casual. Bahian/Brazilian. Spcls: feijoada, smoked beef with pumpkin seasoned with garlic & peppers, shrimp chuchu, mariscada. Res. nec. D only Tues.–Sat. 7–midnight. Ent. Closed Sun. & Mon. **(M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St., 925-3120. Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight., Fri. to 1, Sat. 1–1, Sun. 1–11. Private room for banquets. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St., 431-3993. Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat & vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11 p.m., Thurs.–Sat. to midnight. Br Sat.–Sun. 11:30–4:30. **(I)** **AE, MC, V.**

THOMAS STREET INN—8 Thomas St., off Broadway, 349-6350. Casual. Italian/American. Spcls: angel hair pesto, veal marsala, fillet of sole livornese. L Mon.–Fri. 11:30–4. D Mon.–Fri. 5–11. Private parties for 25–40. Closed Sat.–Sun. **(M)** **AE, MC, V.**

WINDOWS ON THE WORLD—One World Trade Center, 938-1111. 107 stories atop Manhattan. Formal. American/international. Membership club at L (nonmember surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M)** **Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E).** **Hors d'Oeuvrerie & City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South & Front Sts., 344-5959. Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thurs. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

BIANCHI & MARGHERITA—186 W. 4th St., 242-2756. Dress opt. Northern Italian. Spcls: combination of chicken in champagne sauce, fettuccine primavera, insalata di mare. Res. sug. D daily 5–1. Complete D. Ent. by opera and popular singers. **(M)** **AE, CB, DC, MC, V.**

CAFE DE BRUXELLES—118 Greenwich Ave., at W. 13th St., 206-1830. Casual. Belgian bistro. Spcls: carbonnade flamande, waterzooi, steak with pommes frites, fondue au fromage. Res. sug. D daily 6–midnight. Br Sat.–Sun. noon–3:30. **(M)** **AE, MC, V.**

CAFE ESPANOL—172 Bleecker St., 505-0657/475-9230. Casual. Spanish/Mexican. Spcls: mariscadas with egg sauce, shrimp special, paella, lobster. Res. sug. L daily noon–4. D Mon.–Thurs. 4–midnight, Fri.–Sun. to 1 a.m. Free parking. **(I)** **AE, DC, MC, V.**

CARAMBA II—684 Broadway, at Third St., 420-9817. Casual. Mexican. Spcls: margaritas, chimichangas, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

DURANGO—105 E. 9th St., 674-6030. Casual. Mexican/California style. Spcls: snapper Acapulco, rellenos del mar, bisteck picado. Res. sug. L daily noon–4. D Sun.–Thurs. 4–11:30, Fri.–Sat. to midnight. **(I–M)** **AE, CB, DC.**

EL CHARRO—4 Charles St., bet. 10th & 11th Sts., 242-9547. Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thurs. 11:30 a.m.–midnight, Fri.–Sat. to 1 a.m., Sun. 1–midnight. Also **El Charro Espanol—58 E. 34th St.,** 689-1019. **(I)** **AE, DC, MC, V.**

EL COYOTE—774 Broadway, bet. 9th & 10th Sts., 677-4291. Casual. Mexican. Spcls: large combination plates, chili rellenos, shrimp con salsa verde. L daily 11:30–3. D Sun.–Thurs. 3–11:30, Fri.–Sat. to midnight. **(I)** **AE, MC, V.**

GARVIN'S—19 Waverly Pl., 473-5261. Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30–3:30. D Sun.–Tues. 5–11, Wed.–Thurs. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11–4. Pre-theater D 5–7. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St., 620-4020. Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes & sherry vinegar-walnut oil dressing, grilled tuna with confit tomato & lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave., 242-7350. Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KATHERINE AGAIN—183 W. 10th St., 924-6288. Casual. American/French. Spcls: filo wrapped escargots, cajun fettuccine, chicken with Armagnac & white truffles, veal medallions with artichoke hearts & smoked oysters. Res. sug. D Sun., Tues.–Thurs. 7–midnight, Fri.–Sat. to 1 a.m. Bar from 5 p.m. Ent. nightly. Private parties 20–75. Closed Mon. **(M)** **AE.**

KNICKERBOCKER—33 University Pl., 228-8490. Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

LA GAULOISE—502 Sixth Ave., at 13th St., 691-1363. Casual. French. Spcls. of the day. Res. nec. L Tues.–Fri. noon–3. D and after theater S Tues.–Sun. 5:45–11:30. Br Sat. & Sun. noon–4. Prix fixe D Tues.–Fri. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

LA GRANDE CORNICHE—180 Christopher St., 206-0727. Dress opt. American/nouvelle. Spcls: sautéed salmon with pistachio butter, scallops en papillote with tomato basil butter sauce, filet mignon with leeks. Res. sug. D daily 6–11:30. S 11:30–2 a.m. Br Sat.–Sun. noon–4. Ent. nightly. **(M)** **AE, DC, MC, V.**

LOTUS BLOSSOM—317 Greenwich St., bet. Reade & Duane Sts., 219-0005. Casual. Cantonese/Szechuan. Spcls: orange beef, Cantonese lobster, crispy milk crepes. Res. sug. L Mon.–Fri. 11:30–3. D daily 3–11. Private parties for 150. **(I)** **AE, CB, DC.**

MONTE'S—97 MacDougal St., 228-9194/674-9456. Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11 p.m. Closed Tues. **(M)** **AE, CB, DC, MC, V.**

RINCON DE ESPANA—226 Thompson St., 475-9891. Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thurs. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.,** 344-5228. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SEVILLA—62 Charles St., at W. 4th St., 929-3189. Casual. Spanish. Spcls: paella à la Valenciana, mariscada Sevilla. L Mon.–Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **(I-M)** **AE, DC, V.**

TEXARKANA—64 W.10th St., 254-5800. Casual. American Regional. Spcls: fried chicken, barbecued steaks, crawfish. Res. nec. D daily 6–midnight. S Tues.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

TOONS—417 Bleecker St., at Bank St., 924-6420. Casual. Bangkok. Spcls: pla lad prig, frog legs, pla muk pad tua. Res. sug. D Mon.–Thurs. 5–11:30, Fri.–Sat. to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

24 FIFTH AVENUE—24 Fifth Ave., at 9th St., 475-0880. Casual. French. Spcls: Louisiana shrimp, tartelette of escargot, ravioli with sweetbreads, white-chocolate mousse. Res. sug. L Mon.–Fri. 11:45–3:30. Br Sat. noon–4, Sun. from 11. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

UKRAINIAN RESTAURANT—132 Second Ave., at 8th St., 533-6765. Casual. Ukrainian. Spcls: blintzes, pierogis, stuffed cabbage, chalah bread. Open Mon.–Thurs. 11 a.m.–midnight, Fri.–Sun. to 1 a.m. Br Sat.–Sun. 11–5. Private parties for 100. **(I)** **AE, DC, MC, V.**

ZINNO—126 W. 13th St., 924-5182. Casual. Italian. Spcls: chicken contadina, veal chop Milanese, linguine frutti di mare. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thurs. 5:30–11:15, Fri.–Sat. to 11:45, Sun. to 10:15. Ent. nightly. **(M)** **AE, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Casual. Continental. Spcls: involtini di pollo, double rib stuffed pork chops, red snapper en papillote. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

CAFE DU PARC—106 E. 19th St.,777-7840. Casual. French. Spcls: monk fish fillet in red wine sauce, breast of duck with lemon & green peppercorn sauce, sauteed sweetbreads with morel sauce. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CASA MIA—225 E. 24th St., 679-5606. Casual. Northern Italian. Spcls: veal Sorrentino, chicken & veal alla crema, spaghetti carbonara. Res. sug. L Tues.–Fri. noon–3. D Tues.–Sun. 5–11. Private parties for 60. Closed Mon. **(M)** **AE.**

EL PARADOR CAFE—325 E. 34th St., 679-6812. Casual. Mexican. Spcls: chicken Parador, shrimp Malaguena. D only Mon.–Sat. 5–11. Closed Sun. **(I-M)** **AE.**

GIAMBELLI—238 Madison Ave., at 37th St., 685-8727/8728. Dress opt. Northern Italian. Spcls: panzerotti, tortellini, veal rollatini with green noodles. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 5–10:30, Sat. 4–11. Private parties for 25. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY EAST—386 Third Ave., bet. 27th & 28th Sts., 725-1122. Casual. Hunan. Spcls: jangsze chicken, soong tze scallops, chen pi beef. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, MC, V.**

JOANNA—18 E. 18th St., 675-7900. Casual. Continental. Spcls: duck salad, penne alla vodka, wild game in season, fresh Dover sole. Res. nec. Open for L & D Sun.–Fri. noon–midnight, Sat. to 2 a.m. Spcl. pre-theater D. **(M)** **AE, MC, V.**

MADISON TOWERS—22 E. 38th St., 685-3700. Dress opt. American. Spcl: hamburgers. Open daily 6 a.m.–midnight. **(I)** **AE, CB, DC, MC, V.**

MESA DE ESPANA—45 East 28th St., 679-2263. Casual. Spanish/seafood. Spcls: paella Valencia, zarzuela, chicken villaroy. Res. sug. Open for L & D Sun.–Thurs. noon–10:30, Fri.–Sat. to 11. Guitarist Thurs.–Sat. from 6. **(M)** **AE, MC, V.**

MINDY'S—212 E. 42nd St., in the Helmsley Hotel, 490-8900. Jacket req. International. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

NICOLA PAONE—207 E. 34th St., 889-3239. Formal. Italian. Spcls: camicia da notte, tritone, concertino, seasonal specialties. Res. sug. L Mon–Fri. noon–1:30. D Mon.–Sat. 5–9:30. Private parties. Closed Sun. **(E)** **AE, CB, DC.**

OLE—434 Second Ave., bet. 24th & 25th Sts., 725-1953. Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30–3. D Sun.–Thurs. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal, 490-6650. Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30–9:30. Closed Sat. & Sun. **(M)** **AE, CB, DC, MC, V.**

PER BACCO!—140 E. 27th St., 532-8699. Jacket required. Northern Italian. Spcls: osso buco Milanese, vitello Valdostano, gnocchi al pesto. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts.,982-9030. Casual. Italian. Spls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon–Fri. noon–3. Br. Sat.–Sun. noon–4. D Mon.–Thurs. 3–11, Fri. 3–12:30, Sat. 4–12:30, Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St., 684-4207. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, spaghettini with shrimp, clams, scallops & mussels in marinara sauce, hamburger. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30–4:30. Bar open till 4 a.m. **(I)** **AE, DC, MC, V.**

TRUMPET'S—Grand Hyatt Hotel, 42nd St., (Grand Central) 850-5999. Jacket required. Nouvelle/Continental. Spcls: tournedos of veal with wild mushrooms and crème fraîche, Dover sole on leaf spinach, marinated rack of lamb with rosemary and Dijon mustard. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Pretheater D 5:30–7:30. Ent. 5:30–1. **(M)** **AE, CB, DC, MC, V.**

TUESDAY'S—190 Third Ave., at 17th St. 533-7900. Casual. American. Spcls: steak, prime ribs, seafood. L Mon.–Fri. 11–5. Br Sat.–Sun. 11–5. D daily 5–1 a.m. Jazz with Sat. Br. **(I-M)** **AE, MC, V.**

14th–42nd Streets, West Side

CAFE SEIYOKEN—18 W. 18th St., 620-9010. Dress opt. Japanese/Continental. Spcls: calamari & vegetables, grilled veal chop with shiitake mushroom sauce, chicken roulade with basil, spinach & mozzarella D sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 6 night, Fri.–Sat. til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC,**

DINO CASINI'S—132 W. 32nd St., 695-7995. Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45–3:30. D Mon.–Sat. 3:30–9. Complete L & D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel, 929-1855. Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

GIORDANO—409 W. 39th St., 947-9811. Dress opt. Northern Italian. Spcls: osso buco, veal tonnato, homemade pasta, gnocchi. Res. sug. L daily noon–5. D daily 5–midnight. Private parties for 40. Ent. Tues.–Sat. from 8:30. **(M)** **AE, CB, DC, MC, V.**

HIDEAWAY—32 W. 37th St., 947-8940. (John Drew Barrymore's former townhouse.) Dress opt. Continental. Spcls: Danish lobster tail, seafood fra diavolo. L Mon.–Fri. noon–3:30. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Complete D 5–10. Music Mon.–Thurs. 7–midnight, Fri.–Sat. 8–1 a.m. Private parties. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JOLSONS—400 W. 42nd St., 564-0004. Casual. Continental/American. Spcls: steak au poivre, stuffed pork chop, fresh pasta. Res. sug. L Mon.–Fri. 11:30–4. Br Sun. noon–4. D daily 5–11:30. Ent. nightly. Private parties for 50–75. **(M)** **AE, CB, DC, MC, V.**

KASPAR'S—250 W. 27th St., 989-3804. Casual. Continental. Spcls: shrimp & scallop curry, sizzling mussels, escabeche of salmon, rack of lamb, sweetbreads. Res. sug. L Mon.–Sat. noon–4:45. D Mon.–Sat. 4:45–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COLONNA—17 W. 19th St., 206-8660. Casual. Northern Italian. Spcls: vitello Colonna, gnocchi with gorgonzola, risotto pescatore. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–midnight. **(M)** **AE, DC, MC, V.**

LINO'S—147 W. 36th St., 695-6444. Casual. Northern Italian. No written menu. Spcls: seafood fra diavolo, jumbo prime shell steak, veal Alfredo. Res. sug. L Mon.–Fri. 11–3. D Mon.–Fri. 3–10, Sat. 5–10:30. Same à la carte offerings all day. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

NEW HANKOW—132 W. 34th St., 695-4972. Casual. Cantonese. Spcls: baked Cantonese shrimp, treasure steak, baked chicken with ginger & scallion. L daily 11–4:30. D daily 4:30–10:30. Complete L & D. Spec. gourmet & family Ds. **(I)** **AE, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th & 15th Sts., 242-9040. Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10.

Complete D. Free parking from 5 & all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PROVECHOS—21 W. 17th St., 255-2408. Casual. Caribbean. Spcls: stamp and go codfish fritters, roast suckling pig, conch stew. L Mon.–Fri. noon–3:30. D Mon.–Sat. 6–12:30. Closed Sun. **(M)** **AE, MC, V.**

THE RIVERANDA/THE EMPRESS OF NEW YORK—Pier 62, W. 23rd St. & Hudson River, 929-7090. Formal. International/Continental. Spcls: breast of chicken express, coulibiac of Norwegian salmon, rack of lamb. Res. nec. L cruise boards at noon. D cruise boards at 7 & 9 p.m. Br Sun. at 12:30. Private parties for 15–700. Dancing. **(E)** **AE, MC, V.**

ROJAS-LOMBARDI—253 W. 28th St., 244-3005. Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tues.–Fri. noon–3. D only Tues.–Sun. 6–11. Tapas bar. Complete D. Ent. Closed Mon. **(M)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St., 759-0590. Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thurs. & Fri. Closed Sun.

ALFREDO THE ORIGINAL OF ROME—54th St., bet. Lexington & Third Aves., in Citicorp Bldg., 371-3367. Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—One United Nations Plaza at 44th St., in U.N. Plaza Hotel, 702-5014. Dress opt. American. Spcls: tartare of 2 salmons, Maryland crabcakes, roast loin of lamb magdalena, Dover sole. Res. sug. B daily 7–11. L daily noon–2:30. D daily 6–11. Br Sat. noon–2:30. Champagne buffet Br Sun. 11:30–2:30. Prix fixe L & D. Piano bar 5:30–midnight. **(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental, 755-5900. Jacket required. Continental. Spcls: grilled lambchops with rosemary, escalope of red snapper with spinach leaves, Nova Scotia smoked salmon. Res. sug. B daily 7–10:30. L Mon.–Sat. 11:30–3. D daily 5:30–11:30. Br Sun. 11:30–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 & Sun. Br. **AE, CB, DC, MC, V.**

BILL'S GAY NINETIES—57 E. 54th St., 355-0243. Dress opt. American. Spcls: veal piccata, sirloin steak, shrimp scampi. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–midnight. Private parties for 20–60. Ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

THE BOX TREE—250 E. 49th St.,758-8320. Formal. International. Spcls: blini of salmon caviar with chilled vodka, vacherin. Res. nec. L Mon.–Fri. noon–2. Br Sun. noon–3. D nightly 6–10. After-theatre S nightly 10:30–11:45. Parties for 30. **(E)** **No credit cards.**

BUKHARA—148 E. 48th St., 688-0810. Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

CHRIST CELLA—160 E. 46th St., 697-2479. Formal. American. Spcls: steak, chops, lobster, seafood. Res. sug. Open Mon.–Thurs. noon–10:30, Fri. to 10:45, Sat. 5–10:45. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St., 832-2350. Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30–3, Sat. noon–3. D Mon.–Thurs. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St., 421-0900. **La Piazzetta:** Casual. Continental/Swiss. Spcls: sauteed veal chop with morels and spinach spatzle, breast of duckling with blueberries. Res. sug. B Mon.–Fri. 7–10, Sat.–Sun. to 11. L daily noon–3. D daily 6–midnight. **(M)** **Drake Bar:** L daily 11:30–2. Cocktails 11:30 a.m.–2 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ELMERS—1034 Second Ave., 751-8020. Jacket required. American. Spcls: prime sirloin steak, lamb chops, swordfish, lobster a riabatta. Res. sug. Open Mon.–Thurs. noon–midnight, Fri. to 1 a.m., Sat.–Sun. 4–1. **(M-E)** **AE, CB DC, MC, V.**

FONDA LA PALOMA—256 E. 49th St., 421-5495. Dress opt. Mexican. Spcls: camarones à la Fonda, fajitas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 1 a.m., Sun. 5–10:30. Cocktail hour featuring complimentary Mexican hors d'oeuvres. Strolling guitarists.**(I-M)** **AE, CB, DC, MC, V.**

FOUR SEASONS—99 E. 52nd St., 754-9494. Jacket required. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E). Bar Room:** L Mon.–Sat. noon–2. D Mon.–Fri. 7:30–11:30, desserts & cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St., 688-2760. Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theatre D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA COTE BASQUE—5 E. 55th St., 688-6525. Formal. French. Spcls: côte de veau à la creme d'herbes fraîches, le cassoulet du Chef Toulousain, bay scallops sautées aux amandines. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., in the Berkshire Place, 753-5970. Formal. Cuisine courante. Spcls: lobster ravioli with truffle sauce, roast loin of veal in oregano butter sauce, poached halibut on spinach, celery & leeks. D daily 6–midnight. **(E)** **AE, CB, DC, MC, V.**

LA PETITE MARMITE—5 Mitchell Pl., corner of 49th St., & First Ave., 826-1084. Dress opt. French. Spcls: noisette de veau princesse, mousseline de saumon, tarte aux pomme l'Alsacienne. Res. sug. L Mon.–Sat. noon–3. D Mon.–Fri. 6–10:30. Private parties for 40. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA RECOLTE—110 E. 49th St., 421-4389. Formal. French. Spcls: sauteed medallions of rabbit with candied apple & cider sauce, sweetbreads stuffed with truffles, fillet of venison with juniper berries. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5:30–10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LAURENT—111 E. 56th St., 753-2729. Formal. French. Spcls: turbot aux courgettes, steak au poivre à l'Armagnac, seasonal game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, Sun. 5–10:30. Private parties. **(E)** **AE, CB, DC, MC, V.**

LE BISTRO—827 Third Ave., bet. 50th & 51st Sts., 759-8439/5933. Dress opt. French. Spcls: rack of lamb, duckling Montmorency, poached salmon hollandaise. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 6–10, Sat 5:30–10:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CYGNE—55 E. 54th St., 759-5941. Formal. French. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Fri. 6–10, Sat. to 11. Closed Sun. **(E)** **AE, DC.**

LELLO RISTORANTE—65 E. 54th St., 751-1555. Formal. Italian. Spcls: spaghettini primavera, petto di pollo Valdostana, scaloppine Castellana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

LE PERIGORD—405 E. 52nd St., 755-6244. Formal. French. Spcls: confit de canard, mignon de veau, crêpes soufflé. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L & D. Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LUTECE—249 E. 50th St., 752-2225. Formal. French. Spcls: escalope de saumon à la moutarde, rognons de veau au *vin rouge, médaillons de veau aux morilles.* Res. nec. L Tues.–Fri. noon–2. D Mon.–Sat. 6–10. Closed Sun. **(E)** **AE, CB, DC.**

NANNI'S—146 E. 46th St., 697-4161. Dress opt. Italian. Spcl: angel's hair. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Closed Sun. **(M)** **AE, DC, MC, V.**

NIGHT AND DAY—216 E. 49th St., 308-0808. Casual. American. Spcls: seafood, beef. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Fri. 5–midnight. Pianist Mon.–Fri. from 7–1 a.m. Closed Sat.–Sun. **(M)** **AE, DC, MC, V.**

PALM—837 Second Ave., at 45th St., 687-2953. Casual. American. Spcls: steak, lobster. Open Mon.–Fri. noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

PRUNELLE—18 E. 54th St., 759-6410. Formal. Classical French. Spcls: canette confite, saumon à la moutarde, noisette de veau princesse. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11, Sun. to 10:30. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th & 51st Sts., 753-5355. Formal. French nouvelle cuisine. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.–Fri. 6–10. Private parties. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Berkshire Place, 753-5970. Dress opt. Nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

SCARLATTI—34 E. 52nd St., 753-2444. Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SERYNA—11 E. 53rd St., 980-9393. Dress opt. Japanese. Spcls: sushi, Japanese style steak, seafood. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10. After theatre D 10–midnight. Private tatami rooms. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St., 661-3915. Dress opt. Tatami and Western seating for Japanese food. Res. sug. L Mon.–Fri. 11:30–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHUN LEE PALACE—155 E. 55th St., 371-8844. Dress opt. Szechuan/Hunan. Spcls: sliced veal Hunan style, tangy spicy pheasant, sizzling scallops. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 3–11, Fri. to midnight, Sat. noon–midnight, Sun. noon–11. **(M)** **AE, CB, DC.**

SICHUAN PAVILLION—310 E. 44th St., 972-7377. Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. & 49th St., 753-1530. Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thurs. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

SPARKS STEAK HOUSE—210 E. 46th St., 687-4855. Dress opt. American. Spcls: prime aged steak, jumbo lobster, fresh fish. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs 5–11, Fri–Sat. to 11:30. Closed Sun. **(E)** **AE, DC, MC, V.**

TORREMOLINOS—230 E. 51st St., 755-1862. Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight. Ent. Tues.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TRIANON ROOM—445 Madison Ave., bet. 50th & 51st Sts., in the Helmsley Palace, 888-7000. Jacket required. French/Continental. Spcls: fricassée of lobster & scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7–11. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15. **(M)** **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—301 Park Ave., bet. 49th & 50th Sts., 355-3000. **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant & Cocktail Lounge:** Jacket required. Continental/nouvelle cuisine. Res. sug. B Mon.–Fri. 6:30–10:30, Sat. 7:30–10:30, Sun. 8–10:30. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11–2:45. Ent. Cole Porter's own piano Tues.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30 p.m.–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7–11:30, Sun to noon. L Mon.–Sat. 11:30–3, Sun. noon–5. D 5–9:30. Complete D. S to 11:45 p.m. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1 p.m.–3 a.m. AE, CB, DC, MC, V.

43rd–56th Streets, West Side

ALGONQUIN—59 W. 44th St., 840-6800. Dress opt. Two dining rooms. Continental. Res. sug. L noon–3. D Mon.–Sat. 5:30–9:30. Br Sun. noon–2:15. Late S buffet 9:30–12:30. Free D parking 5:30–1 a.m. **(M)** AE, CB, DC, MC, V.

AMERICAN FESTIVAL CAFE—Rockefeller Plaza, 20 W. 50th St., 246-6699. Casual. American. Spcls: butter lettuce, buffalo mozzarella & sundried tomatoes, bourbon marinated Angus steak, key lime pie. Res. sug. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11–4. L Mon.–Fri. 11–4. D daily 4–10. S daily 10–midnight. **(M)** AE, CB, DC, MC, V.

THE ASSEMBLY STEAK & FISH HOUSE—16 W. 51st St., 581-3580. Dress opt. Steakhouse. Spcls: guaranteed prime beef, fresh fish, lobster. Res. sug. L Mon.–Sat. 11:30–3. D Mon.–Sat. 4:30–10. Pre-theater D. Closed Sun. **(M)** AE, CB, DC, MC, V.

AU TUNNEL—250 W. 47th St., 582-2166. Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** AE.

BACKSTAGE AT HISAE'S—318 W. 45th St., 489-6100. Casual. Continental. Spcls: smoked duck, sparkling shrimp, fettuccine with stir-fried beef, flounder en papillote, rack of lamb. Res. sug. L Tues.–Sat. noon–4. D Mon.–Sat. 4–midnight. Parties for 300. Pianist. Closed Sun. **(M)** AE, MC, V.

BARBETTA—321 W. 46th St., 246-9171. Formal. Northern Italian. Spcl: vitello tonnato. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** AE, CB, DC, MC, V.

BENIHANA OF TOKYO—47 W. 56th St., 581-0930. Casual. Japanese steakhouse. Dishes prepared on hibachi tables, Rocky's choice, Benihana surf & turf. Res. sug. L Mon.–Sat. noon–2:30. D Mon.–Thurs. 5:30–11, Fri.–Sat. to midnight, Sun. 5–11. Also **120 E. 56th St.,** 593-1627. **(M)** AE, CB, DC, MC, V.

BETWEEN THE BREAD—145 W. 55th St., 581-1189. Casual. American. Spcls: chicken pot-pie, fresh broiled salmon, chicken scarpariella. Res. sug. for D. Open for L & D Mon.–Fri. 11:45 a.m.–9 p.m., Sat. 5–9. Closed Sun. **(M)** AE, CB, DC, MC, V.

BROADWAY BRASSERIE & WINE BISTRO—226 W. 52nd St.,(7th floor) 315-0100. Casual. Continental. Spcls: charcoal grilled fish, steak, pasta. Res. sug. B daily 6:30–11. L daily 11:30–3. D daily 5:30–midnight. Pre-theatre D. **(M)** AE, MC, V.

BROADWAY JOE STEAK HOUSE—315 W. 46th St., 246-6513. Dress opt. American. Spcls: steak, prime ribs, seafood. Res. sug. L daily 11:30–4. D daily 4–1 a.m. Pianist nightly. **(M)** AE, CB, DC MC, V.

CAFE DE FRANCE—330 W. 46th St., 586-0088. Casual. French. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–10:30, Fri.–Sat. to 11. Complete D. Closed Sun. **(I-M)** AE, DC, MC, V.

CAFFE FONTANA—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Casual. Continental. B Mon.–Sat. 7–10:30. Br Sun. 10–3. L Mon.–Sat. 11:30–2:30. Piano bar ent. nightly 5–1. **(I-M)** AE, CB, DC, MC, V.

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts., 245-7910. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** AE, CB, DC, MC, V.

CARNEGIE DELI & RESTAURANT—854 Seventh Ave., at 55th St., 757-2245. Casual. Jewish deli. Spcls: corned beef, pastrami, cheese blintzes, matzo ball soup. Open daily 6 a.m.–4 a.m. **(I)** **No credit cards.**

CENTURY CAFE—132 W. 43rd St., 398-1988. Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, grilled salmon with mustard beurre blanc, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. nightly. Closed Sun. **(M)** AE, CB, DC, MC, V.

CHARLEY O'S—33 W. 48th St., 582-7141. Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11–3, Sun. from noon. S Mon.–Sat. from 10 p.m. **(M)** AE, CB, DC, MC, V.

FRENCH SHACK—65 W. 55th St., 246-5126. Casual. French. Spcls: soft shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L & D. **(M)** AE, CB, DC, MC, V.

FUJI—238 W. 56th St., 245-8594. Casual. Japanese. Res. sug. L Mon.–Fri. noon–2:45. D Mon.–Sat. 5:30–10:15. Complete L & D. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

HURLEY'S—1240 Ave. of Americas, at 49th St., 765-8981. Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** AE, CB, DC, MC, V.

IROHA—142 W. 49th St., 398-9049. Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.,** 315-3808. **(M)** AE, CB, DC, MC, V.

ITALIAN PAVILION—24 W. 55th St., 753-7295/586-5950. Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L & D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** AE, CB, DC, MC, V.

JOES PIER 52—163 W. 52nd St., 245-6652. Casual. Spcls: stone crab claws, seafood, steak. Res. sug. Open daily 11:30 a.m.–1 a.m. Br Sun. 11:30–3. Prix fixe L daily noon–3. Ent. nightly. **(M)** AE, CB, DC, MC, V.

KING OF THE SEA—808 Seventh Ave., bet. 52nd–53rd Sts., 757-3522. Casual. Seafood. Spcls: bouillabaisse, Maryland crabcakes with Cajun sauce, steamed finnan haddie. Res. sug. L Mon.–Fri. 11:30–4. D daily 4–11:30. Pianist nightly from 6 p.m. **(M)** AE, CB, DC, MC, V.

LA BONNE SOUPE—48 W. 55th St., 586-7650. Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** AE.

LA RESERVE—4 W. 49th St., 247-2993/2995. Formal. Spcls: fricassée of snails with wild mushrooms, salmon & sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L & D. Private parties for 100. Closed Sun. **(E)** AE, DC.

LATTANZI—361 W. 46th St., 315-0980. Dress opt. Jewish Italian. Spcls: sorbetto vario, grigliato misto, cappellini primavera. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thurs. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** AE.

LE RIVAGE—340 W. 46th St., 765-7374. Casual. French. Spcls: coquilles St. Jacques, shrimp maison, veal scaloppine. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thurs. 5–9:30, Fri.–Sat. to 10:30. Closed Sun. **(M)** AE, MC, V.

LES PYRENEES—251 W. 51st St., 246-0044/246-0373. Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(I-M)** AE, CB, DC, MC, V.

LE VERT-GALANT—109 W. 46th St., 382-0022. Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Closed Sun. **(M)** AE, CB, DC, MC, V.

MAMMA LEONE'S—239 W. 48th St., 586-5151. Casual. Italian. Res. sug. L Mon.–Sat. 11:30–2:30. D Mon.–Fri. 3:30–11:30, Sat. 2:30–11:30, Sun. 2–10. Complete L & D. Ent. nightly. Private parties for 500. **(M)** AE, CB, DC, MC, V.

PASTRAMI FACTORY—7 W. 47th St., 819-0202. Casual. Kosher-style deli. Spcls: pastrami, homemade chopped liver, matzo-ball soup. Open Sun.–Thurs. 10 a.m.–10 p.m., Fri.–Sat. to 11. **(I)** AE.

PATSY'S—236 W. 56th St., 247-3491/247-3492. Jacket required. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tues.–Thurs., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** AE, DC, V.

RAINIER'S—811 Seventh Ave., at 52nd St., in the Sheraton Centre Hotel, 581-1000. Formal. Northern Italian. D daily 6–11:30. Cocktails from 5. Complete D. Pianist Mon.–Sat. 7–11:30. **(M)** AE, CB, DC, MC, V.

ROSA'S PLACE—303 W. 48th St., 245-9223/586-4853. Casual. Mexican. Spcls: chimichanga del mar, carne assada, red snapper vera cruz. Res. sug. L Mon.–Sat. 11:30–4. D daily 4–midnight. **(M)** AE, CB, DC, MC, V.

SAN MARCO—36 W. 52nd St., 246-5340. Jacket required. Northern Italian. Spcls: zuppa di pesce, paglia e fieno, veal magenta. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5:30–10:30. Complete L. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St., 246-9201. Jacket required. American/seafood. Spcls: whole gingered fish, Key West shrimp with lime & coriander, scaloppini of salmon with golden Oregon caviar. Res. nec. L Mon.–Fri. 11:45–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** AE, CB, DC, MC, V.

SEA PALACE—608 Ninth Ave., bet. 43rd & 44th Sts., 307-6340. Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** AE, CB, DC, MC, V.

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd & 54th Sts., 245-7850. Casual. Spcls: smoked & cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., on the 39th floor, 757-6662. Dress opt. American/Continental. Spcls: steak Diane flambe, fresh seafood. Res. nec. L Mon.–Sat. 11:30–3. D Mon.–Sat. 5–11. Ent. Tues.–Sat. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

"21" CLUB—21 W. 52nd St., 582-7200. Formal. Continental. Spcls: fish, game. Res. nec. Open Mon.–Sat. noon–midnight. Closed Sun. **(E)** AE, CB, DC, MC, V.

VICTOR'S CAFE 52—236 W. 52nd St., 586-7714. Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5 p.m.**(M)** AE, CB, DC, MC, V.

57th–60th Streets

ALFREDO ON THE PARK—240 Central Park South, 246-7050. Dress opt. Northern Italian. Spcls: taglierini alle noci, battuta di manzo alla rugola, nodino di vitello allo scalogno. Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. to midnight. Spcl. pre-theater D 5–7. Private party room. Closed Sun. **(M-E)** AE, CB, DC, MC, V.

ARIZONA 206—206 E. 60th St., 838-0440. Casual. American South Western. Spcls: venison/black bean chili, barbecued quail with creamy Mexican polenta, lobster corn chowder with poblano chilies and chayote. No res. L Tues.–Sat. noon–2:30. D Mon.–Sat 5–11. Closed Sun. **(M)** AE, CB, DC, MC, V.

BRUCE HO'S FOUR SEAS—116 E. 57th St., 753-2610/421-4292. Casual. Cantonese. Res. sug. Open Mon.–Fri. noon–midnight, Sat. to 1, Sun. 3–midnight.**(M)** AE, DC, V.

CAFE DE LA PAIX—50 Central Park South, in the St. Moritz on the Park, 755-5800. Dress opt. American/international. Spcls: châteaubriand for two, veal scaloppine marsala, sautéed Dover sole. Res. sug. Buffet L Mon.–Sat. 11:30–4:30. Br Sun. 11:30–4. D daily 6–11:45. After-theater menu 10:30–12:30. **(M)** AE, CB, DC, MC, V.

CONTRAPUNTO—200 E. 60th St., 751-8616. Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red & green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** AE, CB, DC, MC, V.

FELIDIA—243 E. 58th St., 758-1479. Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M)** AE, DC, MC, V.

GIAN MARINO—221 E. 58th St., 752-1696. Jacket required. Italian. Spcls: 65 kinds of homemade pasta. Res. sug. L Tues.–Fri. noon–3. D Tues.–Fri. 3–midnight, Sat. from 4, Sun. from 1 p.m. Closed Mon. **(M)** AE, CB, DC, MC, V.

GIRAFE—208 E. 58th St., 752-3054. Jacket required. Dress opt. Northern Italian. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thurs. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M)** AE, CB, DC, MC, V.

INN ON THE PARK—Barbizon-Plaza Hotel, 106 Central Park South, 247-7000. Dress opt. Continental. Spcls: chateaubriand for 2, scampi Sorrentino, skewered beef & scampi, sweetbreads. Res. sug. B daily 7–11:30. L daily 11:30–3. D daily 5:30–11. Br Sat.–Sun. 11–3. **(M)** **AE, CB, DC, MC, V.**

JEAN LAFITTE—68 W. 58th St., 751-2323. Casual. French. Spcls: sea scallops in basil sauce, medaillons of veal with mushroom sauce, leg of lamb with kidney beans. Res. sug. L Mon.–Sat. noon–3. D daily 6–12:30 a.m. **(M)** **AE, MC, V.**

KAPLAN'S AT THE DELMONICO—59 E. 59th St., 755-5959. Casual. Jewish deli. Spcls: Rumanian tenderloin, corned beef, stuffed cabbage, potato pancakes. Open for B, L, D, & cocktails Mon.–Sat. 8 a.m.–11 p.m., Sun. 9 a.m.–9 p.m. Br Sun. noon–4. **(I)** **AE, DC.**

LA FENICE—242 E. 58th St., 759-4660. Dress opt. Northern Italian. Res. sug. Open Mon.–Sat. noon–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Hotel Parker Meridien, 245-5000. Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7–11, Sun. from 7:30. Buffet L daily noon–2:30. Cocktails daily 3 p.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

LES TUILERIES—40 Central Park S., 832-3833. Casual. French. Spcls: filet of bass with ginger, fresh pasta with lobster and basil, lamb chops old French style. Res. sug. L Mon.–Fri. 11:30–3. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Pianist nightly from 9:30. Private parties. **(M)** **AE, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's, 705-2100. Re-creation of French railway dining car. Casual. Nouvelle cuisine. Res. sug. L Mon.–Sat. 11–3. D Mon., Thurs. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

THE MANHATTAN OCEAN CLUB—57 W. 58th St., 371-7777. Jacket required. Seafood. Spcls: fish, lobster. Open Mon.–Fri. noon–midnight, Sat.–Sun. 5–midnight. Private parties for 150. **(E)** **AE, CB, DC, MC, V.**

MAURICE—118 W. 57th St., in the Hotel Parker Meridien, 245-7788. Jacket required, French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30–9:45. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St., 541-8320. Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot,matzo ball soup. Open 24-hrs daily. Private parties. **(I-M)** **AE, DC.**

PARK ROOM—36 Central Park So., in the Park Lane Hotel, 371-4000. Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7–11:45. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30. Ent. Tues.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. & 59th St., 759-3000. **Edwardian Room:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7–11, Sat.–Sun. to 11:30. L Mon.–Sat. noon–3. Br Sun. noon–3. D Sun.–Thurs. 5:30–11, Fri.–Sat. to 11:30. Pianist. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tues.–Sat. 10 p.m.–12:30 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Fresh seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30–11:30, Sat. 8–11. L Mon.–Sat. noon–2:30. Br Sun. 11–2:45. Tea Mon.–Sat. 3:30–7, Sun. from 4. "After 7": Mon.–Sat. 7–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30–2:30. D Mon.–Thurs. 5–midnight, Fri.–Sat. to 12:30, Sun. 4–11:30. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th & 60th Sts., 826-0990. Jacket & tie required. French. Spcls: les chaussons de veau aux pointes d'asperges, le tressé de sole au beurre rose, le quadrillé de Charolais aux quatre herbes. Res. nec. D Mon.–Sat. 8–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

REGINETTE—69 E. 59th St., 758-0530. Casual. International. Spcls: couscous, tartare de saumon, angel's hair primavera. Res. sug. L Mon.–Sat. noon–5. D Mon.–Sat. 5:30–midnight. Pre-theater D 5:30–7. Closed Sun. **(M)** **AE, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St., 753-7407. Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.-Sat. 11:45–3:30. Prix fixe buffet Br Sun. 11:45-3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St., 265-0947. Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. Open daily 11:30 a.m.–midnight. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St., & CPW, top of Gulf & Western Bldg., 333-3800. Dress opt. International cuisine. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TRE SCALINI—230 E. 58th St., 688-6888. Jacket required. Northern Italian. Spcl: winter game. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

Above 60th Street, East Side

ANDREE'S MEDITERRANEAN CUISINE—354 E. 74th St., 249-6619. Dress opt. Middle Eastern/French. Spcls: striped bass in phyllo, herbed rack of lamb, couscous. Res. nec. L Tues.–Thurs. noon–2. D only Tues.–Sat. 6–10. Private parties. Closed Sun. & Mon. **(M)** **AE.**

BARBIZON—140 Lexington Ave., at 63rd St., in the Golden Tulip Barbizon Hotel, 715-6929. Casual. American–Continental. Spcls: fresh Dover sole prepared over 20 different ways, lobster ravioli, rack of lamb. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–2:30. D daily 6–11. Private parties for 150. Pianist from 5 p.m. daily. **(M)** **AE, CB, DC, MC, V.**

BISTRO BAMBOCHE—1582 York Ave., bet. 83rd & 84th Sts., 249-4002. Casual. French/Continental. Spcls: paupiette de saumon, coquilles St. Jacques, sweetbreads. Res. sug. L Tues.–Sun. noon–5. D Tues.–Sun. 5–midnight. Prix fixe D. Closed Mon. **(M)** **AE.**

BORDER CAFE—244 E. 79th St., 535-4347. Casual. Southwestern American. Spcls: blue corn enchiladas stuffed with chicken and topped with red salsa, pork chops ancho adobo with sweet potatoes soaked in tequila, barbecued brisket with potato salad. D daily 5–midnight. Br Sat.–Sun. 11:30–3:30. **(M)** **AE, DC, MC, V.**

CAFE SAN MARTIN—1458 First Ave., at 76th St., 288-0470. Casual. Continental/Spanish. Spcls: angulas de aguinnaga, fidegua, parrillada. Res. sug. D daily 5:30–midnight. Br Sat.–Sun. noon–4. Complete D. Pianist nightly. **(M)** **AE, MC, V.**

CAPRICCIO—33 E. 61st St., 759-6684. Jacket required. Northern Italian. Spcls: fuzi Angela, cotoletta alla Valdostana, fish soup (Fri. only). Res. nec. L Mon.–Fri. noon–3. D Mon.–Fri. 5–11, Sat. 4:30–11:30. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CARLYLE HOTEL—76th St., & Madison Ave., 744-1600. **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. D Tues.–Sat. 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7–10:30 a.m., Sun. 8–10:30. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11.**(M-E)** **AE, CB, DC, MC, V.**

DIECI—1568 First Ave., bet. 81st & 82nd Sts., 628-6565. Jacket required. Italian. Spcls: angel hair with lobster & crab sauce, jumbo shrimps imperiale, grilled roasted baby goat with rosemary. Res. nec. D only Mon.–Sat. 5:30–11:30, Sun. 5–11. Private parties for 50. **(M)** **AE, MC, V.**

ERMINIA—250 E. 83rd St., 879-4284. Dress opt. Northern Italian. Spcls: pappardelle with ricotta, spiedino de pesce, pollo alla grille. Res. nec. D only Mon.–Sat. 5–11. Closed Sun. **(M)** **AE.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts., 838-7570. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St., 832-8512. Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thurs. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.,838-3939. Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

JACQUELINE'S—132 E. 61st St., 838-4559. Jackets required. Swiss/French. Spcls: Jacqueline's specialties au champagne, shrimp in cream sauce with tomatoes and chives, poulet Jacqueline, duck with lime sauce and peppery pineapple. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar til 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KLEINE KONDITOREI—234 E. 86th St., 737-7130. German. Spcls: naturschnitzel, beef roulade. Res. sug. L Mon.–Sat. 10–3:30. D Mon.–Thurs. 3:30–11, Fri.–Sat. to midnight, Sun. 10 a.m.–11 p.m. Complete L & D. **(I-M)** **AE, DC.**

LA PETITE FERME—973 Lexington Ave., at 70th St., 249-3272. Dress opt. French. Spcls: moules vinaigrette, poached bass with sauce chezillot. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. with seatings at 7 & 9. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE CIRQUE—58 E. 65th St., 794-9292. Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

LE REFUGE—166 E. 82nd St., 861-4505. Dress opt. French. Spcls: huitres gratinees au safran, saumon à la vapeur de vinaigre de framboises, mousse aux amandes ameres. Res. sug. L Mon.–Sat. noon–3, Sun. noon–4. D Mon.–Sat. 6–11, Sun. 5–9:30. Private parties. **(M)** **No credit cards.**

LE REGENCE—37 E. 64th St., in the Plaza Athenee, 734-9100. Jacket & tie required. French/seafood. Spcls: bar rayé en croûte crème aux fines herbes, red snapper pôelé crème au safran, sauman grillé sur flan de champignons. Res. nec. B daily 7–10. L daily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

LION'S ROCK—316 E. 77th St., 988-3610. Casual. American/Continental. Spcls: Irish sea scallops, crab ravioli with three cheeses, breast of chicken pecan. Res. sug. L Mon.–Fri. 11:30–3.D daily 5–midnight. Br Sat.–Sun. 11:30–4. Private parties. **(M)** **AE, DC, MC, V.**

MALAGA—406 E. 73rd St., 737-7659/650-0605. Casual. Spanish. Open Mon.–Fri. noon–midnight, Sat.–Sun. to 1 a.m. **(I-M)** **AE, DC, MC, V.**

MAXWELL'S PLUM—1181 First Ave., at 64th St., 628-2100. Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thurs. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

NICOLA'S—146 E. 84th St., 249-9850. Casual. Italian. Spcls: veal chop with green peppercorn sauce, striped bass marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PICCOLO MONDO—1269 First Ave., bet. 68th & 69th Sts., 249-3141. Formal. Northern Italian. Spcl: scampi alla Veneziana. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 5–midnight, Sat.–Sun. from noon. Parking. **(M)** **AE, CB, DC, MC, V.**

PIERRE HOTEL—2 E. 61st St., 838-8000. **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sauteed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theatre D Mon.–Sat. 6–7. Pianist daily 8–1. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St., 737-3328. Casual. Italian/provencale. Spcls: sweet pepper salad, grilled shrimp & scallop brochette, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Thurs. 5:30–12:30, Fri.–Sat. to 1:30, Sun. to 11:30. **(M)** **AE, MC, V.**

THE POLO—*840 Madison Ave., at 69th St.,* 535-9141. Formal. French. Spcls: brioche mousseline au ragout fin, le bouquet de homard au Noilly, filet de veau poele au gingenbre frais. Res. sug. B daily 7–10:30. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE POST HOUSE—28 E. 63rd St., 935-2888. Jacket required. American. Spcls: steak, chops, 4–8 lb. lobster. Res. sug. L Mon.–Fri. noon–3. D daily 5–midnight. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St., 628-8814. Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon.

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RED TULIP—439 E. 75th St., 734-4893/650-0537. Casual. Hungarian. Spcls: roast duck or chicken, veal paprika. Res. sug. D only Wed.–Sun. 6–midnight. Pianist Wed.–Sun. Private parties for 40. Closed Mon. & Tues. **(M)** **AE.**

REGENCY HOTEL—540 Park Ave., at 61st St., 759-4100. **540 Park:** Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts., 570-2211. Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St., 861-8080. Formal. Continental. Spcls: pasta, fresh Dover sole, loin of lamb. Res. sug. L Tues.–Sat. noon–3. D Mon.–Thurs. 6–midnight, Fri.–Sat. to 1 a.m., Sun. to 11. Br Sun. 11:45–4. Pianist Lynn Mullinax in cocktail lounge. Private parties for 60. Closed Mon. L **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St., 288-5800. **Saratoga:** Formal. Continental. Res. sug. B daily 7–11. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. Pianist Len Berge, Tues.–Sat. 7–11. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN PALACE—1329 Second Ave., at 70th St., 628-8652/8706. Casual. Szechuan/Cantonese. Spcls: fresh scallops Hunan style, chef's special fried shrimp, Szechuan delight. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 3–10:30, Sun. from 1. **(I-M)** **AE, CB, DC, MC, V.**

Above 60th Street, West Side

CAFE DES ARTISTES—1 W. 67th St., 877-3500. Jacket required after 5 p.m. French. Res. nec. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun 10–4.D Mon.–Sat. 5:30–12:30, Sun. 5–11. **(M-E)** **AE, CB, DC, MC, V.**

CAFE LUXEMBOURG—200 W. 70th St., 873-7411. Casual. Continental. Spcls: cassoulet, grilled Coho salmon, roast duck with honey and coriander. Res. nec. D Mon.–Fri. 5:30–midnight, Sat.–Sun. from 6. S Sun.–Thurs. 1 a.m.–2:30 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11–2:30. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St., 749-5055. Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel, 581-0896. Casual. Continental. Spcls: veal milanese, seafood mariscada, duck a la raspberry, fresh pasta. B daily 7–11:30. L daily 11:30–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

FINE & SCHAPIRO—138 W. 72nd St., 877-2874/2721. Casual. Kosher Jewish. Spcls: chicken in the pot, boiled beef, stuffed cabbage. L Mon.–Fri. 11–3. D Sun.–Fri. 3–11:30, Sat. to 12:30. **(M)** **AE.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts., 595-5330. Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN PARK—235 Columbus Ave., bet. 70th & 71st Sts., 724-4411. Casual. Hunan. Spcls: shrimp & pork Hunan style, Lake Tung Ting shrimp, beef with four flavors. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. Also **Hunan Park II, 721 Columbus Ave., at 95th St.,** 222-6511. **(I)** **AE, CB, DC, MC, V.**

MAESTRO CAFE—58 W. 65th St., 787-5990. Casual. American/Continental. Spcls: poached red snapper with cucumbers and chive beurre blanc, roast duckling with black currant sauce, veal scaloppini with morels. Res. sug. L Mon.–Sat. 11:30–3:30. D daily 5–11. Br Sun. noon–4. S from 11 p.m. Pianist Tues.–Sun. **(M)** **AE, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St., 362-5531. Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tues.–Fri. 9–11, Sat. 10–11. Br/L Tues.–Sun.11–4. D Tues.–Thurs.,Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

MRS. J'S SACRED COW—228 W. 72nd St., 873-4067. Casual. American. Spcls: prime steak, roast beef, fresh seafood. D only Mon.–Thurs. 4–2 a.m., Fri.–Sat. to 2:30 a.m., Sun. till 1. Pianist nightly. Private parties. **(M)** **AE, CB, DC, MC, V.**

PAPPARDELLA—316 Columbus Ave., at 75th St., 595-7996. Casual. Italian/Tuscan. Spcls: Pappardella alla marpi, risotto alla pescatoro, bocconcini alla Fiorentina. Res. nec. L daily noon–3. D daily 5–midnight. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

PARIS MILANO—568 Amsterdam Ave., bet. 87th–88th Sts., 874-2742. Casual. French/Italian. Spcls: paupiette de veau, veal Valdostana, ris de veau maison. Res. sug. D Tues.–Sun. 4:30–11. Private parties for 40–50. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

RIKYU—210 Columbus Ave., bet. 69th & 70th Sts., 799-7847/7922. Casual. Japanese. Spcls: sushi, flounder, nishikiage. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–11:30, Sun. from 3. Complete L & D. Spec. D 5–6:30. **(M)** **AE, DC, MC, V.**

RUPPERT'S—269 Columbus Ave., bet. 72nd & 73rd Sts., 873-9400. Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30–4:30. D daily 5–2 a.m. Br Sat. 11–4:30, Sun. 10:30–4:30. Enclosed sidewalk café. **(M)** **AE, CB, DC, MC, V.**

SAWADEE THAI—255 Columbus Ave., bet. 70th–71st Sts., 787-3002. Casual. Thai. Spcls: roast duck, whole fish with hot pepper sauce, seafood combination. Res. sug. L Mon–Fri. noon–4. Br Sat.–Sun. noon–5. D daily 4–midnight. **(I)** **AE, MC, V.**

SHELTER—2180 Broadway, at 77th St., 362-4360. Casual. Regional American. Spcls: seafood salad with fresh dill, marinated & grilled baby chicken with herbed butter, hamburger. L Mon.–Fri. 11:30–4:30. D Sun.–Thurs. 5–2, Fri.–Sat. to 3. Br Sat.–Sun. 11:30–4:30. Bar till 4 a.m. Glass enclosed café. **(I)** **AE, DC, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., bet. 67th & 68th Sts., 873-4100. Dress opt. Continental/Italian. Spcls: tortellini alla Nonna, chicken scarpariello, prime ribs. Res. sug. L Mon.–Fri. 11:30–5. D daily 5–1 a.m. Br Sat.–Sun. 11:30–5. Ent. Tues.–Sun. **(M)** **AE, CB, DC, MC, V.**

BROOKLYN

GAGE & TOLLNER—374 Fulton St., 718-875-5181. Casual. American. Spcls: lobster Newburg, crabmeat Virginia, soft clam belly broil. Open Mon.–Fri. 11:30–9, Sat. 4–11. Private parties. Pianist Fri. & Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

JUNIOR'S—386 Flatbush Ave. Extension, 718-852-5257. Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30–11. L daily 11–4:30. D daily 4:30–10. S Sun.–Thurs. to 1:30 a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC.**

MONTE'S VENETIAN ROOM—451 Carroll St., bet. Third Ave. & Nevins St., 718-624-8984. Dress opt. Italian. Spcls: baked jumbo shrimp alla Monte, chicken scarpariello, baked clams. Res. sug. Open Sun.–Thurs. 11 a.m.–midnight, Fri.– Sat. to 3 a.m. Free valet parking. **(M)** **AE, CB, DC, MC, V.**

ROSSINI'S OF BAYRIDGE—8712 Fourth Ave., 718-748-4545. Casual. Northern Italian. Spcls: hot antipasto, veal Valdostana, lobster Luchiana. Res. sug. L Tues.–Sun. noon–3. D daily 3–midnight. Private parties for 20–75. Closed Mon. **(M)** **AE, CB, DC, MC, V.**

QUEENS

BRANDING IRON AMERICAN RESTAURANT & CAFE—4502 Queens Blvd., 718-729-0780. Casual. American. Spcls: 16-oz boneless shell steak, New Orleans jambalaya, shrimp stuffed with crabmeat. No res. Br Sat.–Sun. noon–3. D Tues.–Sun. 5–11:45. Bar Thurs.–Sat. 4 p.m.–4 a.m., Sun.–Mon. 7–midnight, Tues.–Wed. 5–1 a.m. Ent. nightly. **(M)** **AE, MC, V.**

VILLA SECONDO—Fresh Meadows, 184-22 Horace Harding Expy., 718-762-7355. Casual. Northern Italian. Res. sug. L & D Tues.–Fri. noon–11, Sat. 4–midnight, Sun. 2–11. Complete L. Closed Mon. **(I-M)** **AE, DC, MC, V.**

NIGHTLIFE
DIRECTORY

KEY TO ABBREVIATIONS

AE	American Express
CB	Carte Blanche
DC	Diners Club
MC	MasterCard
V	Visa

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

AMAZONAS—492 Broome St., 966-3371. Restaurant featuring the music of Brazil, every Mon.–Sat. from 5–9, George Andre. Fri.–Wed. from 9–2 a.m., Helicio Milito and his new group. Thurs. 9–1 a.m., Choros from Brazil. Sat. & Sun., 12:30–4 a.m., Mario Toledo. **AE, CB, DC.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd & 23rd Sts., 242-9066. 3/12, Greg Servance Quintet. 3/13, Jim Snidero; Brian Lynch Quartet. 3/14,15, Al Cohn Quartet. 3/16, Stephanie Crawford and Trio. 3/17, Richard Carr Duo. 3/18, David Regan Quartet. **AE, CB, DC, MC, V.**

THE BITTER END—149 Bleecker St., 673-7030. 3/13, Legend; The Chasers. 3/14, Sharon Davis; The Adults. 3/15, Lazoo; Safety in Numbers. 3/14, Fun City; Snapshot; 3/17, The Skam; Bob Case & St. Louis Tickle. 3/18, Comedy Nite with Ed Feldman 3/12 18. **No credit cards.**

BLUE NOTE—131 W. 3rd St., 475-8592. Thru 3/16, Nancy Wilson. 3/17, Kenny Barron All Stars. 3/18–23, Phyllis Hyman. Shows at 9 and 11 with an extra show Fri.–Sat. at 1 a.m. **AE, MC, V.**

BURGUNDY—467 Amsterdam Ave., bet. 82nd & 83rd Sts., 787-8300. Cafe/bar/gallery. 3/12,19, Carla White & Jim McNeely. 3/13–15, Kirk Lightsey. 3/16, Michael Rabinowitz. 3/17,18, Bob Neloms. Music from 9–1 a.m. **AE, MC, V.**

CARLOS 1—432 Sixth Ave., at 10th St., 982-3260. Supper club. Thru 3/16, jazz singer Chris Connor. Shows Tues.–Thurs. at 9:30 & 11:30, with an extra show on Fri. & Sat. at 1 a.m. **Upstairs:** Every Fri. & Sat. dance with The Tiny Grimes Trio with Hal Dodson on bass and Bob Emory on drums. **AE, CB, DC, MC, V.**

EAGLE TAVERN—355 W. 14th St., 924-0275. Mon. Irish Sessions. 3/15, The Wretched Refuse String Band. 3/22, Walt Michael and Company. Shows at 9. **No credit cards.**

FAT TUESDAY'S—190 Third Ave., 533-7902. Thru 3/16, Noel Pointer. 3/18,19, Bass Desires - Marc Johnson, John Scofield, Peter Erskine, Bill Frissell. Every Mon., Les Paul Trio. Shows Mon.–Thurs. at 9 & 11, Fri.–Sat. at 8, 10 & midnight, Sun. at 8 & 10. **AE, MC, V.**

FOLK CITY—130 W. 3rd St., 254-8449. 3/12, Camper Van Beethoven; Boiled in Lead; Deja Voodoo. 3/13, Ilene Weiss; Karl & Sharon. 3/14, Michael Hurley; David Massengill. 3/15, Odetta; Kathy Chamberlain & the Lovebugs. 3/16, Comedy with m.c. Jane Brucker. 3/17, Pat DiNizio of the Smithereens. 3/18, Mark Johnson. **No credit cards.**

GREENE STREET CAFE—101 Greene St., 925-2415. Multi-level floors for entertainment. 3/12, Mickey Tucker. 3/13, Bucky & John Pizzarelli. 3/14,15, Lisle Atkinson with Ted Dunbar & Richard Wyands. 3/16, Nat Jones. 3/17–19, Ellis Larkins. **Upstairs:** 3/13 at 8, Nancy Reed with Roger Kellaway, followed by Gail Boggs with Brenda Madison at 10. 3/14 at 8, Jimmy Miller with George Beard, followed by Gail Boggs with Brenda Madison at 10; comedy at midnight. 3/15 at 8, Marta Sanders with Benny Key; cabaret with singers & comedians at 9,11, & 1 a.m. **AE, MC, V.**

GREGORY'S—63rd St. & First Ave., 371-2220. 3/12–15, 10–3 a.m., singer David Allyn and the Scott Hardy Duo. Mon.–Fri. 5–10, singer pianist Sorrow Astrasa. Sun. & Mon., 10–3 a.m., singer Stephanie Crawford and trio. Tues., 10–3, Chuck Wayne Trio. Sun., 5–10, Stan Edwards Duo, followed by the Jay Leonhard Trio. **AE, CB, DC, MC, V.**

HORN OF PLENTY—91 Charles St., at Bleecker St., 242-0636. 3/13 at 8, Marta Heflin. 3/14 at 8, Cynthia Crane, Nalyn Russo at 10:30. 3/15 at 8, Denise Pence; Nina Murano at 10:30. 3/16 at 8, Ryan Keating. 3/17 at 9 Jay Leonhart with Mike Renzi. 3/19 at 8, Ann Schlumberger. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—One World Trade Center, 938-1111. Jazz, dancing, international hors d'oeuvres and the world's greatest view. The Judd Woldin Trio, Tues.–Sat. from 7:30–12:30 a.m., in addition from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Tony Cabot Trio takes over Sun. from 4–9, and Mon. 7:30–12:30. **AE, DC, MC, V.**

KENNY'S CASTAWAYS—157 Bleecker St., 473-9870. 3/12,19, Super Singers Series with Cookie Watkins. 3/13, Steve Burgh's Crayon. 3/14, David Roche; Vibe-Bros. 3/15, David Roche; The Tracks. 3/17, St. Patrick's Day Party with Frank Gravis. 3/18, Guitar Virtuoso Series with Barry Finnerty. **No credit cards.**

KNICKERBOCKER SALOON—33 University Pl., 228-8490. Atmospheric room with jazz Tues.–Sat. from 9:30 p.m., Sun.–Mon. from 9. Thru 3/15, pianist Cedar Walton with Ron Carter on bass. 3/16,17, pianist Esther Blue. 3/18–22, pianist John Bunch with Phil Flanigan on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St., 758-2272. Thru 3/15, Jackie Cain and Roy Kral present "A Sondheim Collection," Tues.–Sat. at 9 & 11. Mon., The New Orleans Funeral & Ragtime Band. Closed Sun. **AE, DC, MC, V.**

PADDY QUINN'S—945 Second Ave., at 50th St., 751-9250. Restaurant/supperclub. Jazz-pop singer Kitt Moran with pianist Mike Moran and John Arbo on bass every Wed.–Sat. at 9:30, 11:15, and 1 a.m. **AE, MC, V.**

THE RITZ—119 E. 11th St., 228-8888. Dance to the Big Beat. 3/14, The Jesus and Mary Chain. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So., 242-1785. Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Thru 3/16, David Murray Octet. 3/17, Gil Evans' Orchestra. 3/18–23, New York Jazz Quartet. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St., 873-4100. A next-to-Lincoln-Center eatery with excellent entertainment. Thru 3/15, jazz-singer Tina Fabrique, Tues.–Thurs. at 9 & 11, Fri.–Sat. at 9 & midnight. 3/16 at 8:30, singer Mary Ellen Bernard. 3/18–22, Jeree Palmer and Adam Wade. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St., 777-5077. 3/12–15, Mitch Ryder. 3/16, Lew Willie & the Snapdragons. 3/21,22, Otis Rush. Shows from 9 p.m. **No credit cards.**

VILLAGE CORNER—142 Bleecker St., 473-9762. 3/12,13,19,20, Frank Kimbrough. 3/14,15, Lance Hayward alternating with Frank Kimbrough. 3/16–18, Lance Hayward. Music Sun.–Thurs from 8, Fri.–Sat. from 9:15. **No credit cards.**

VILLAGE GATE—Bleecker & Thompson Sts., 475-5120. Salsa Meets Jazz. 3/17, Mongo Santamaria and his Orchestra with the Conjunto Libre Group and guest soloist Freddie Hubbard. **No credit cards.**

THE WEST END—2911 Broadway, 666-9160. Jazz, Tues.–Sun. from 9. 3/12–16, The Harold White Quintet. 3/18, Don Leight and his "Masters of Swing." 3/19, Calvin West. **MC, V.**

ZINNO—126 W. 13th St., 924-5182. Italian restaurant with music Mon.–Sat. at 8. 3/15,17–22, pianist Hal Schaffer with Brian Torff on bass. 3/16,23, guitarist Gene Bertoncini with Michael Moore on bass. **AE.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St., 242-1664. Texas-style bar, with continuous country-and-western entertainment. Mon.–Thurs. 11:30 a.m.–3 a.m., Fri. 11:30–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 3/12, Jr. Walker & the Allstars. 3/13, Son Seals. 3/14,15, James Cotton Big Band; Bud Moffett Band. 3/16, Bobby Bare; The Andy Statman Klezmer Orchestra. 3/17,18, Mink DeVille; Sweet Liss & the Swells. **AE, CB, DC, MC, V.**

SPAGHETTI WESTERN SALOON—314 East 72nd St., 535-5004. 3/12,14, Soozie Tyrell and the Saddlites. 3/13, Showcase. 3/15, The Mules Brothers. Music Wed.–Sat. from 8:30. **AE, CB, DC.**

COMEDY/MAGIC

CAROLINE'S—332 Eighth Ave., bet. 26th & 27th Sts., 924-3499. Restaurant with cabaret. Thru 3/16, comedian Andrew 'Dice' Clay. Tues.–Thurs., Sun. at 9, Fri. & Sat. at 9 & 11:30. **AE, MC, V.**

CATCH A RISING STAR—1487 First Ave., 794-1906. Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

COMEDY U. GRAND—55 Grand St., 431-4022. Featuring the finest New York comedy acts, nightly except Mon., when Tim Reyes & Company take over for an evening of jazz. Shows at 9p.m. **No credit cards.**

DANGERFIELD'S—1118 First Ave., 593-1650. Thru 3/16, comedians Hal Spear, Tim Wilson, Jack Simmons, Richie Gold; Danny Curtis and Hiram Kasten. Mon.–Thurs at 9 & 11:15, Fri. at 9 & 11:30, Sat. at 9 & midnight, Sun. from 9:30. **AE, CB, DC, MC, V.**

DUPLEX—55 Grove St., 255-5438. Cabaret/piano bar. 3/12 at 8, Hilly, Lili, and Lulu; Maxine Lapiduss at 10. 3/13 at 8, Jane Burbank; Carmel Ferrer at 10. 3/14 at 8, For Play; Weekend Comedy Explosion! at 10; Mr. Ruby Rims at midnight. 3/15 at 8, Joe Morra; Weekend Comedy Explosion! at 10 & midnight. 3/16 at 8, Anita Hollander; Vocal Point at 10. 3/17 at 8, Taboo in Revue; Clay Coury at 10. 3/18 at 8, Maggi-Meg Reed; Bad Attitudes at 10. **No credit cards.**

MAGIC TOWNE HOUSE—1026 Third Ave., 308-2733. Magic cabaret with professional magicians Fri.–Sat. from 8 p.m. Thru 3/29, 12th Anniversary Gala Show with Peter Kougasian, Glen Gazin, Dorothy Dietrich and Dick Brooks. **No credit cards.**

MOSTLY MAGIC—55 Carmine St., 924-1472. Nightclub/theater featuring magic and comedy. 3/12, magician Imam and singer Pamela Smith. 3/13, magician Devlin and comedian Terry Day. 3/14,15, Imam and juggler Tony Duncan. 3/18, Showcase. Tues.–Thurs. at 9:30, Fri. & Sat. at 9 & 11. **AE, MC, V.**

THE RUBBER CHICKEN—At Mister Sam's, 1265 Third Ave., at 73rd St., 517-2020. A new comedy/cabaret club spotlighting Steve Mandel, D.F. Sweedler, and host/m.c. Gary Schuman. Shows Wed. & Thurs. at 9, Fri. & Sat. at 9 & 11:30. **AE, MC, V.**

DISCO/DANCING

HIDEAWAY—32 W. 37th St., 947-8940. Dining and cheek-to-cheek dancing to the Stephen Donet Trio, Mon.–Thurs. 7–midnight, Fri.–Sat. 7–1 a.m. **AE, CB, DC, MC, V.**

JIMMY WESTON'S—131 E. 54th St., 838-8384. Restaurant which serves up jazz and dancing. Thru 3/28, Joe Barone and Lilyann Carol, with their Trio, alternat-

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PLAYBOY'S EMPIRE CLUB—515 Lexington Ave., bet. 47th & 48th Sts.,752-3100. Live entertainment and dining. Every Tues.–Sat at 8, dance to the rock and blues sound of Doug Winters 10-piece Empire Club Orchestra, with singers Nan Mason, Sedric Samson, Alyson Williams, Lisa Sheehan, Ron Wyche, Amy Rosyln, Billy Cliff and Amanda Blu. **AE, CB, DC, MC, V.**

THE RED PARROT—617 W. 57th St., 247-1530. Club occupying a whole city block! Resident twenty-piece orchestra plays everything from country and western to jazz, Thurs.–Sat. 9–4 a.m. **No credit cards.**

REGINE'S—502 Park Ave., at 59th St., 826-0990. Elegant French restaurant Mon.–Sat. 6–midnight with a lively disco from 10:30 p.m. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St., 247-0200. Legendary ballroom features a 700-seat restaurant/bar, and is open for dancing, Thurs.–Sun. from 2:30. **AE, V.**

S.O.B.'S—204 Varick St., 243-4940. A club/restaurant/bar featuring the live music of Brazil, Africa and the Caribbean. 3/12, Mario Rivera and the Salsa Refugees. 3/13, Joe Higgs and Ras Tesfa. 3/14, Taboo Combo. 3/15, Pe De Boi. 3/18, Duduka Fonseca's Brazilian All Star featuring Randy Brecker & Elaine. 3/19, Baba Olatunji and his Drums of Passion. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St., 244-3005. Every Wed.–Sat. at 6:30, Blossom Dearie ... Thru 3/29, Charles Pierce as "The Master/Mistress of Disguise," Tues.–Thurs. at 9, Fri.–Sat. at 9 & 11 ... Mon. at 8, Ballroom Briefs - revue ... Tues. at 6:30, Joe Derise Ten-Tette. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St., 753-3884. Palatial cabaret/restaurant with a new revue, *Vive Les Femmes,* produced by Leonard Miller featuring dancers, singer Mya Tiello, The Super Gauchos, and The Magnificent Force, Sun.–Thurs. at 9 & 11:30, Fri. & Sat. at 9 & midnight. **AE, CB, DC, MC, V.**

CHIPPENDALES—1110 First Ave., at 61st St., 935-6060. *For Ladies Only,* an all-male show produced by Nick De Noia. Shows Wed.–Sat. at 8:30. **AE.**

FREDDY'S SUPPER CLUB—308 E. 49th St., 888-1633. Restaurant/bar. Thru 3/16, singer Michele Bautier, Tues.–Sat. at 9, followed by the Ronny Whyte Trio till 2 a.m. 3/18–23, singer Daryl Sherman. **AE.**

IBIS—151 E. 50th St., 753-3429. Exotic room (upstairs at Cafe Versailles) featuring Middle Eastern musicians and belly dancers performing continuously, from 10 p.m. **AE, CB, DC, MC, V.**

PALSSON'S—158 W. 72nd St., 595-7400. Continental restaurant. *Forbidden Broadway 1986,* a musical comedy revue by Gerard Alessandrini starring Roxie Lucas, Mark Martino, Mark Mitchell, Susan Terry and Craig Wells, Sun., Tues.–Thurs. at 8:30, Fri. & Sat. at 8:30 and 11:30 ... 3/12 at 10:30, Two Idiots! - comedy & improvisation ... Every Mon. at 8, *Interplay,* improvisational group; *Don't Even Think of Parking Here,* comedy revue written by Peter Freedman, music by Roger Leonard at 10. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St., 935-0244. 3/12 at 8, Danica Galich & Dimitri Alexander. 3/13 at 7:30, Joey & Lee. 3/14 at 7:30, Leigh Clarkgranville; John Zickefoose at 11. 3/15 at 7:30, Leigh Clarkgranville; Carey & Falter at 11. 3/16 at 8, Forgotten Broadway. 3/18 at 8, Lillibet Hitchcock. **AE, MC, V.**

PARK TEN—10 Park Ave., at 34th St., 889-1310. Supper club. Thru 3/15, pop-jazz singer Susannah McCorkle. Tues.–Thurs. at 9:30, Fri.–Sat. at 9:30 & 11:15. **AE, CB, DC, MC, V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St., 840-6800. Thru 4/12, singer-pianist Michael Feinstein, Tues.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. & 76th St., 744-1600. **Cafe:** Intimate supper club/bar. Thru 3/29, Steve Ross with Bruce Samuels on bass, nightly at 9:15 & 11:15. **Bemelmans Bar:** Barbara Carroll plays Tues.–Sat. at 10 p.m. **AE, CB, DC, MC, V.**

GRAND HYATT—Park Ave., at 42nd St., 883-1234. **The Crystal Fountain:** Contemporary restaurant with trio Mon.–Sat. **Trumpet's:** Elegant nouvelle-cuisine restaurant with singer-pianist Shelly Peiken Mon.–Sat. 5–8, followed by Paul Roth, Tues.–Sat. 8–1 a.m., and pianist Earl Rose plays Mon. 8–1 a.m. **AE, CB, DC, MC, V.**

HILTON—53rd St. & Sixth Ave., 586-7000. **Mirage:** Roland Granier de Lafayette plays piano Mon.–Fri., 5–midnight, replaced Sat. & Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.–Sun. 6–11, with James Jordan alternating Mon. & Tues. **The Promenade:** Piano bar with pianist/singer April Chestner every Tues. & Thurs.–Sun. from 7–midnight, Mon. & Wed. pianist Betsy Hirsch takes over. Every Mon.–Fri. from 3–7, pianist Spencer Glanz, and Sat.–Sun. Steve Montgomery alternates with Jim Jordan and Roland Granier de Lafayette. **Pursuits:** Nightclub with video entertainment and dancing, Mon.–Thurs. from 4–2 a.m., Fri. to 4 a.m., Sat. 9–4 a.m. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave., at 59th St., 759-3000. **Edwardian Room:** Pianist Ruth Andrews plays Mon.–Fri. 6–11. Pianist Nancy Winston, Sat.–Sun., 6–11. **Oak Room:** Thru 6/30, pianist-composer Irving Fields, Tues.–Sat. 9:30–1:30 a.m. **AE, CB, DC, MC, V.**

ST. REGIS—Fifth Ave. and 55th St., 753–4500. **King Cole Room:** Every Fri.–Sat., from 7–1 a.m, dine and dance to the Bourbon Street Jazz Band. **AE, CB, DC, MC, V.**

WALDORF-ASTORIA—Park Ave. & 50th St., 355-3000. **Peacock Alley:** Pianist Rene Martel Tues.–Sat. 6–10 p.m. Lynn Richards entertains from 10–2 a.m. Norm Kubrin plays Sun.–Mon. 8–1 a.m. **Cocktail Terrace:** Laura Taylor Trio play Tues.–Sat. 9–2 a.m. Judith Keithly accompanied by Danny Hurd and Frank Vento Sun. & Mon. 9–2 a.m., Tues.–Thurs. 5:30–8:30. Singer-pianist Julie Heberlein, Fri.–Mon. 5:30–8:30. **AE, CB, DC, MC, V.**

BACKGROUND MUSIC

THE BACK PORCH—488 Third Ave., at 33rd St., 685-3828. Continental restaurant featuring David Sherman at the piano Thurs.–Sat. from 8. Haruko Fujiwara plays Wed., and Laurie Signfeld play Mon. & Tues. **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St., 925-3120. Italian restaurant with pianist-singer Gordon Reynolds every Mon.–Sat. from 7–midnight. **AE, CB, DC, MC, V.**

PIANO ROOMS

JAKE'S—801 Second Ave., at 43rd St., 687-5320. Singer-pianist Chris Barrett every Wed.–Sat. from 10–1 a.m. **AE, CB, DC, MC, V.**

JOES PIER 52—163 W. 52nd St., 245-6652. Jazz singer-pianist Sara McLawler, Wed.–Thurs. 8–1 a.m., Fri.–Sat. to 2 a.m. Singer-pianist Teri Thornton plays Sun.–Tues. 8–1 a.m. **AE, CB, DC, MC, V.**

KATHERINE, AGAIN—183 W. 10th St., off Seventh Ave., 924-6288. Warm, intimate restaurant/piano bar. 3/12, Gary Di Mauro; Charles Lindberg. 3/13, Mary Jo Gennara. 3/14,15, Judy Kreston & David Lahm; Charles Lindberg. 3/16, Dale Verlinger; Charles Lindberg. 3/18, Exa Ruth Brown. **AE.**

LA CAMELIA—225 E. 58th St., 751-5488. Elegant Italian restaurant. Singer-pianist Daniel Nye, Mon.–Sat. 10–2 a.m. **AE, MC, V.**

LES TUILERIES—40 Central Park South, 832-3835. Art Deco restaurant/piano bar with singer-pianist Ann Hampton Callaway performing every Wed.–Sat. from 9:30–1:30 a.m. Singer-pianist Barbara King every Mon. & Tues. from 8:30–12:30. **AE, CB, DC, MC, V.**

LE VERT GALANT—109 W. 46th St., 382-0022. Great French restaurant. Singer-pianist Kosmas, Tues.–Sat. from 7 p.m. **AE, CB, DC, MC, V.**

THE MAESTRO—58 W. 65th St., 787-5990. Split-level continental restaurant with singer-pianist Larry Woodard playing everything from jazz to classical music, and Porter to Puccini, Tues.–Thurs. from 8, Fri.–Sat. from 9. p.m. **AE, MC, V.**

RUPPERT'S—Third Ave. at 93rd St., 831-1900. Piano bar/restaurant. Tues., Becky Miller. Wed. & Mon., Bobbi Miller. Thurs. & Fri., Buck Bucholtz. Sat., Bobbie Miller followed by Buck Buckholz. Sun., George Cotton. **AE, DC, MC, V.**

SANDRO'S—420 E. 59th St., 355-5150. Italian restaurant/piano bar with singer/jazz pianist Warren Vaughn performing every Mon.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

RADIO
HIGHLIGHTS

Wed., March 12

3:00/WNCN—Schubert: Sym #4 in c, "Tragic"; **Mendelssohn:** *Songs Without Words* in G, Op. 62, #1.

WNYC—Vincent: Qt #1, Consort for Piano and Strings.

4:04/WQXR-AM/FM—Czerny: Divertissement de Concert; **Ibert:** Three Brief Pieces.

5:00/WNCN—Handel: Cto Grosso in F, Op. 3, #4; **Anon:** Medieval Music of Poland.

6:00/WNCN—Ravel: *La Valse;* **Anon:** Works for Instrumentalists and Vocalists.

7:03/WQXR-AM/FM—Handel: Organ Cto #2 in B-Flat, Op. 4; **Delius:** *Brigg Fair.*

8:00/WNYC—Zaimont: *Chansons nobles et sentimentales;* **Respighi:** *Church Windows;* **Babbitt:** *Paraphrases.*

8:05/WQXR-AM/FM—Sinding: Piano Cto in D-Flat, Op. 6; **Grieg:** *Sigurd Jorsalfar:* Suite.

9:00/WNCN—Bruch: *Kol Nidrei,* Op. 47; **Beethoven:** Cto for Piano #4 in G, Op. 58.

Thurs., March 13

3:00/WNCN—Marais: Suite #4 in D; **Paganini:** *Moto Perpetuo,* Op. 11.

WNYC—Stockhausen: *Sirius.*

4:04/WQXR-AM/FM—Haydn: Trumpet Cto in E-Flat; **Gershwin:** Three Preludes.

5:00/WNCN—Corelli: Cto Grosso in F, Op. 6, #6; **Verdi:** *Aroldo:* Ov.

6:00/WNCN—Vivaldi: Cto for Sopranino Recorder & Strings in C; **Ravel:** *Bolero.*

7:03/WQXR-AM/FM—Robert White, tenor, and Samuel Sanders, pianist.

8:00/WNCN—Handel: *Suite de pieces:* Menuet in g; **R. Strauss:** *Also Sprach Zarathustra,* Op. 30.

WNYC—Chamber Music Society of Lincoln Center. Lynn Harrell, cellist, guest. **Mendelssohn:** Konzertstucke for Clarinet, Bassoon, and Piano in f, Op. 113.

8:05/WQXR-AM/FM—Purcell: *The Indian Queen:* Entrada and Trumpet Air; **Tchaikovsky:** Sym #4 in f.

9:00/WNCN—Carnegie Hall Tonight. John Rubinstein, host. Jan DeGaetani, mezzo-soprano, and Gilbert Kalish, pianist. **Schumann:** Lieder; **Copland:** "Alone"; **Ives:** Songs.

Fri., March 14

3:00/WNCN—Beethoven: Sonata for Piano #5 in c, Op. 10, #1; **Cornish:** "Fa la sol."

WNYC—Kahn: String Qt.

4:04/WQXR—AM/FM—Neruda: Horn Cto in E-Flat; **Brahms:** Liebeslieder Waltzes, #10–18.

5:00/WNCN—Schumann: Adagio and Allegro for Horn and Piano in A-Flat, Op. 70; **Rimsky-Korsakov:** Variations on a Romance by Glinka for Oboe and Band.

6:00/WNCN—Vivaldi: Cto for Sopranino Recorder & Strings in C; **Doppler:** *Fantaisie pastorale hongroise,* Op. 26.

7:03/WQXR-AM/FM—M. Haydn: Sym in G; **Brahms:** Ballade #4 in b, Op. 10.

8:00/WNCN—Vivaldi: Cto for Cello, Strings & Continuo in a; **Telemann:** Sonata for Flute & Continuo in b.

WNYC—The Opera Box. Opera and the history of singing in the 20th century.

8:05/WQXR-AM/FM—Sibelius: Sym #2 in D.

9:00/WNCN—Scriabin: Sym #4, Op. 54, "Poem of Ecstasy"; **Mozart:** *Il Re Pastore:* Ov.

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. Gunther Herbig, conductor; violinist Shlomo Mintz. **Britten:** *Sinfonia da Requiem;* **Prokofiev:** Violin Cto #2 in g; **Beethoven:** Sym #4 in B-Flat.

Sat., March 15

10:00 a.m./WNCN—Beethoven: Sonata for Violin & Piano, #1 in D, Op. 12; **Borodin:** *Prince Igor:* Polovtsian Dances.

10:04 a.m./WQXR-AM/FM—Verdi: *Luisa Miller:* Ov; **Schubert:** Sym #3 in D.

11:00 a.m./WNCN—Bach: Cto in F, "Italian"; **Schumann:** Symphonic Etudes, Op. 13.

12:00/WNCN—Bagley: National Emblem March; **Satie:** *Musiques intimes et secretes.*

WNYC—Sibelius: *Lemminkainen's Return;* **Lundsten:** *Ode to a Lost Soul.*

12:05/WQXR-AM/FM—Respighi: *Old Dances and Airs:* Suite #1; **Poulenc:** *Suite Francaise.*

1:00/WNCN—Beethoven: Cto for Piano #3 in c, Op. 37; **Cornish:** *Whiles Life or Breath.*

2:00/WQXR-AM/FM—Metropolitan Opera Broadcast. **Verdi:** *Simon Boccanegra* (Te Kanawa, Milnes, Moldoveneau, Plishka/Chung).

3:00/WNCN—Liszt: *Les Preludes;* **Schumann:** Fantasiestucke, Op. 12.

5:35/WQXR-AM/FM—Attaignant: Basse dance, "La Brosse"; **Chopin:** Nocturne #5 in F-sharp, Op. 15, #2.

6:00/WNCN—Mozart: Divertimento in D; **Bach:** French Suite #2 in c.

6:05/WQXR-AM/FM—Debussy: Nocturnes for Orch; **Attrib. to Weber:** Introduction, Theme & Variations.

8:00/WNCN—Artist's Image. Placido Domingo, tenor. **Verdi:** *Rigoletto:* "La donna e mobile"; **Meyerbeer:** *Africaine:* "O paradiso"; **Weber:** *Oberon:* "Von Jugend auf in dem Kampfgefild."

8:04/WQXR—AM/FM—Rare recordings of pianist Mischa Levitski, including music of Chopin, Gluck and Levitski.

9:00/WKCR—Opera Topics With Lorenzo Alvary. Robert White, Irish tenor, guest.

WNCN—Saturday Night Opera. **Puccini:** *Manon Lescaut* (Freni, Domingo, Bruson, Rydl, Royal Opera House Chorus, Phil Orch/Sinopoli).

9:04/WQXR-AM/FM—The Cleveland Orchestra. Christoph von Dohnanyi, conductor; soprano Anja Silja. **Ives:** "The Unanswered Question"; **Schoenberg:** "Ewartung"; **Beethoven:** Sym #5 in c.

9:30/WKCR—Opera Fanatic. Stefan Zucker, host. Nicola Rossi-Lemeni and Virginia Zeani, guests.

Sun., March 16

9:00 a.m./WNYC—Offenbach: *Orpheus in the Underworld:* Ov; **Ravel:** Intro & Allegro.

9:04 a.m./WQXR-AM/FM—Daniel Barenboim, pianist. **Brahms:** 16 Variations on a Theme by Robert Schumann.

10:00 a.m./WNCN—Classic Guitar. **Rodrigo:** Tres Piezas Espagnolas; **Bach:** Fugue for Lute in g.

11:00 a.m./WNCN—Blavet: Sonata for Flute #2, "La Vibray"; **Bach:** Cantata, "Gleich wie der Regen und Schnee von Himmel fallt."

12:00/WNCN—Janacek: *Taras Bulba;* **Stravinsky:** *Five Fingers.*

1:00/WNCN—Chicago Symphony Orchestra. Klaus Tennstedt, conductor; violinist Samuel Magad. **Shostakovich:** Cto for Violin #1 in a, Op. 99; **Mahler:** Sym #1 in D, "Titan."

WNYC—Debussy: *Afternoon of a Faun.*

3:04/WQXR-AM/FM—The New York Philharmonic. Riccardo Chailly, conductor; pianist Andre Watts. **Bussotti:** *Die Florenze* (U.S. premiere); **Beethoven:** Piano Cto #4 in G; **Prokofiev:** Sym #3 in c.

4:00/WNCN—Verdi: *Aida:* Celeste Aida; **Ravel:** *Le Tombeau de Couperin.*

5:00/WNCN—Granados: *El pelele;* **Franck:** Sonata for Violin & Piano in A.

6:30/WNYC—Faure: Pavane; **Berlioz:** *Inutiles regrets.*

7:00/WNCN—Chopin: Scherzo #2 in b-flat, Op. 31; **Suk:** Qt in B-Flat, Op. 11.

7:35/WQXR-AM/FM—R. Strauss: Horn Cto #1 in E-Flat.

8:00/WNCN—Gala of Stars 1986. New York City Opera general director Beverly Sills and Metropolitan Opera director James Levine host top artists of classical music, opera, and dance in a salute to public televison from the stage of the Vienna State Opera.

WNYC—Organs and recitals from around the world, with music of Bartok, Bach, Wagner, Marchand, others.

8:05/WQXR-AM/FM—Delta Opera House. **Rossini:** *Tancredi* (first recording, WQXR premiere; Horne, Cuberli, Palacio, Zaccaria, Chorus & Orch of Teatro La Fenice/Weikert).

Mon., March 17

3:00/WNCN—Mozart: Cto for Horn #2 in E-Flat; **Saint-Saens:** *Carnival of the Animals.*

WNYC—A tribute to John McCormack.

4:04/WQXR-AM/FM—Molter: Clarinet Cto in D; **Mendelssohn:** Rondo Brillant in E-Flat, Op. 29.

5:00/WNCN—Mendelssohn: "Hebrides" Ov, Op. 26, "Fingal's Cave."

6:00/WNCN—J. Stamitz: Orchestral Trio in B-Flat, Op. 1, #5; **Saint-Saens:** Introduction & Rondo Capriccioso, Op.28.

7:03/WQXR-AM/FM—Handel: Cto Grosso in d, Op. 3, #5; **Weber:** Variations on a Theme from *Silvana.*

8:00/WNYC—The Frick Collection. A special program featuring favorite performances from past seasons.

8:05/WQXR-AM/FM—Nielsen: Sym #4, "The Inextinguishable."

9:00/WNCN—Purcell: *The Old Bachelor;* **Faure:** *Messe basse;* **Ginastera:** *Argentine Dances,* Op. 2.

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor; violinist Itztak Perlman. **Shostakovich:** Violin Cto #1; **Brahms:** Sym #1 in c.

Tues., March 18

3:00/WNCN—M. Rossi: Toccatas (1657); **Caldara:** Sonata da Camera in C, Op. 2, #6.

WNYC—Villa-Lobos: *Bachianas brasilieras* #8; **Ginastera:** Piano Cto.

4:04/WQXR-AM/FM—Elgar: Introduction & Allegro for Strings; **Torelli:** Sonata in G for Trumpet & Strings.

5:00/WNCN—A. Scarlatti: Cto Grosso #5 in d; **Mozart:** Serenade #13 in G, "Eine Kleine Nachtmusik."

6:00/WNCN—Wagner: *Gotterdammerung:* Siegfried's Funeral Music: **Debussy:** *Prelude a l'apres-midi d'un faune.*

7:03/WQXR-AM/FM—Chopin: Polonaise #3 in A, Op. 40, #1; **Haydn:** Sym #77 in B-Flat.

8:00/WNCN—Ruth Laredo, pianist, live from the WNCN Performance Studio.

WNYC—Seixas: Sonata in a; **Ginastera:** String Qt #2.

8:05/WQXR-AM/FM—Mozart: Sym #33 in B-Flat; **Loeffler:** *La Morte de Tintagiles.*

9:00/WNCN—Elgar: Imperial March, Op. 32; **Mozart:** Cto for Piano #23 in A.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Charles Dutoit, conductor; pianist Susan Starr. **R. Strauss:** *Don Juan;* **Rachmaninoff:** Piano Cto #1 in f-sharp; **Honneger:** Sym #5; **Ravel:** *Rapsodie Espagnol.*

Unless otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION
LISTINGS

Weekdays, March 12–14 and 17–18

② WCBS
212-975-4321
④ WNBC
212-664-4444
⑤ WNYW
212-535-1000
⑦ WABC
212-887-7777
⑨ WOR
212-764-7000
⑪ WPIX
212-949-1100
⑬ WNET
212-560-2000
㉑ WLIW
516-454-8866
㉛ WNYC
212-669-7800
Ⓗ HOME BOX OFFICE
212-484-1100
Ⓝ UPTOWN
212-304-3000
Ⓢ SHOWTIME
212-708-1600
Ⓦ WOMETCO (WHT)
800-222-6700

Listings are accurate at press time but stations make changes in programs on a daily basis.

Programs seen daily unless otherwise noted. Closed-caption programming is indicated (cc).

6:00
② Daybreak
④ Today in New York
⑤ New Zoo Revue
⑦ World News This Morning (cc)
⑨ Jimmy Swaggart
⑪ Wed/Open Mind
Thu/Aprenda Ingles
Fri/The Rangel Report
Mon/Tom and Jerry
Tue/Carrascolendas
Ⓗ Wed/The Camel Boy
Fri/Jack and the Beanstalk
Mon/College
Ⓢ Wed/The Moonstone Gem
Thu/**Movie:** Tank (cc)

6:30
② ④ News
⑤ Fat Albert and the Cosby Kids
⑨ 700 Club
⑪ Great Space Coaster
Ⓢ Fri/**Movie:** Secrets

6:40
Ⓗ Tue/Tucker and the Horse Thief

6:45
㉛ AM Weather

7:00
② Morning News
④ Today
⑤ Inspector Gadget (except Mon)
Mon/Care Bears
⑦ Good Morning America (cc)
⑪ The Jetsons
㉛ Ohayo! New York
Ⓗ Thu/R.W.
Fri, Mon/Peter and the Magic Egg
Ⓢ Wed/The Honeymooners . . . The Lost Episodes (cc)
Mon/Welcome Home Jellybean

7:30
⑤ Woody Woodpecker & Bugs Bunny
⑨ Straight Talk
⑪ Heathcliff
Ⓗ Fraggle Rock
Ⓢ Tue/**Movie:** A Minor Miracle

8:00
⑪ Challenge of the Gobots
⑬ 3-2-1 Contact
Ⓗ Wed/**Movie:** Trenchcoat
Thu/**Movie:** Rappin'
Fri/**Movie:** Tin Man
Mon/**Movie:** Max Dugan Returns
Tue/**Movie:** Hard to Hold
Ⓢ Wed/**Movie:** Hard to Hold (cc)
Thu/**Movie:** The Hunter
Fri/Young King Arthur
Mon/**Movie:** Brainstorm

8:30
⑤ The Flintstones
⑨ Romper Room
⑪ Scooby Doo
⑬ Mister Rogers' Neighborhood

9:00
② Perfect Match
④ Donahue
⑤ Brady Bunch
⑦ Morning Show
⑪ Love Boat
⑬ Mon–Tue/Sesame Street
㉛ AM Weather (except Tue)
Tue/City Comment
Ⓦ Wed/**Movie:** Friday the 13th Part V—A New Beginning
Thu/**Movie:** Up the Creek
Fri/**Movie:** Secrets
Mon/**Movie:** Exterminator 2
Tue/**Movie:** Weekend Pass

9:10
⑬ Wed–Fri/Sesame Street

9:30
② Break the Bank
⑤ Leave It to Beaver
⑨ Partridge Family
㉛ Tue/Newton's Apple
Ⓗ Wed/**Movie:** The Front
Thu/**Movie:** You Light Up My Life
Tue/Not *Necessarily* the News
Ⓢ Tue/The Hayburners

10:00
② $25,000 Pyramid
④ Family Ties
⑤ I Love Lucy
⑨ My Favorite Martian
⑪ Sanford & Son
㉛ Tue/On Our Own
Ⓗ Fri/**Movie:** On the Town
Mon/**Movie:** Swing Shift
Tue/**Movie:** Oxford Blues
Ⓢ Wed/**Movie:** The Catered Affair
Thu/**Movie:** Kiss Me Kate
Fri/**Movie:** The Scarlet Coat
Mon/**Movie:** The Old Maid
Tue/**Movie:** Madame Bovary

10:30
② New Card Sharks
④ Sale of the Century
⑤ Make Room for Daddy
⑦ Sally Jessy Raphaël
⑨ My Favorite Martian
⑪ Best Talk in Town
Ⓦ Mon/**Movie:** Cynara
Tue/**Movie:** The Killing Fields

11:00
② Price Is Right
④ Wheel of Fortune
⑤ Divorce Court
⑦ Bruce Forsyth's Hot Streak
⑨ Bewitched
⑪ What's Hot! What's Not?
Ⓗ Wed/Remember When: Page One—The News and Newsmakers of American Journalism
Thu/He Makes Me Feel Like Dancing
Ⓦ Wed/**Movie:** Bloodbrothers
Thu/**Movie:** Turk 182!
Fri/**Movie:** Weekend Pass

11:30
④ Scrabble
⑤ All in the Family
⑦ New Love American Style
⑨ I Dream of Jeannie
⑪ News

12 NOON
② Press Your Luck
④ Super Password
⑤ ⑨ News
⑦ Ryan's Hope
⑪ Odd Couple
Ⓗ Wed/Separate Tables
Thu/**Movie:** Romancing the Stone
Fri/**Movie:** A Passage to India
Mon/**Movie:** The Fifth Musketeer
Tue/**Movie:** Tin Man
Ⓢ Wed/Sunday in the Park With George
Thu/**Movie:** Electric Dreams
Fri/Someone's in the Kitchen With Jamie
Mon/Robin Hood: The Sheriff of Nottingham
Tue/**Movie:** Airplane!
Ⓦ Mon/**Movie:** Friday the 13th Part V—A New Beginning

12:30
② Young and the Restless
④ Search for Tomorrow
⑤ Midday
⑦ Loving
⑪ Wed/**Movie:** Mother, Jugs and Speed (1976). Bill Cosby.
Thu/**Movie:** Winterhawk (1975). Leif Erickson, Woody Strode.
Fri/**Movie:** Ring of Fire (1961). David Janssen, Joyce Taylor.
Mon/**Special:** St. Patrick's Day Parade (concludes at 4 p.m.)
Tue/**Movie:** High Midnight (1979). Mike Connors, David Birney.
Ⓢ Fri/**Movie:** Secrets

1:00
④ Days of Our Lives
⑦ All My Children
⑨ Joker's Wild
Ⓢ Mon/The John Lennon Concert Film
Ⓦ Wed/**Movie:** Nightmare on Elm Street
Thu/**Movie:** Making the Grade
Fri/**Movie:** Tomboy

1:30
② As the World Turns
⑤ Hour Magazine
⑨ Tic Tac Dough
Ⓢ Tue/An Easter Story
Ⓦ Mon/**Movie:** Exterminator 2
Tue/**Movie:** Up the Creek

2:00
④ Another World
⑦ One Life to Live
⑨ Let's Make a Deal
Ⓗ Wed/Not *Necessarily* the News
Thu/**Movie:** A Piano for Mrs. Cimino
Mon/**Movie:** Bye Bye Birdie
Tue/**Movie:** The Flamingo Kid
Ⓢ Thu/**Movie:** Tank (cc)
Fri/**Movie:** Brainstorm
Mon/Life on the Mississippi
Tue/The Hunter

2:30
② Capitol
⑤ Woody Woodpecker
⑨ Dating Game
⑪ Mask (except Mon)
Ⓗ Ⓢ Wed/**Movie:** Hard to Hold

3:00
② Guiding Light
④ Santa Barbara
⑤ Jayce & the Wheeled Warriors
⑦ General Hospital
⑨ Hawaii Five-O
⑪ The Jetsons (except Mon)
⑬ Wed/Food for Thought: Take Six Cooks
Thu/Frugal Gourmet
Fri/Madeline Cooks
Mon/Great Chefs of Chicago: Chef Roland Liccioni
Tue/Yan Can Cook
Ⓗ Fri/**Movie:** The Karate Kid
Ⓦ Wed/**Movie:** Friday the 13th Part V—A New Beginning
Thu/**Movie:** Up the Creek
Fri/**Movie:** Secrets
Mon/**Movie:** Cynara

3:30
⑤ She-Ra
⑪ The Transformers (except Mon)
⑬ Mon/All New This Old House (cc)
Tue/House For All Seasons
Ⓦ Tue/**Movie:** Weekend Pass

3:35
⑬ Wed/This Old House: Ranch Houses
Thu/Square-Foot Gardening
Fri/Madeline Cooks: Fish, Mediterranean Style

4:00
② Quincy (except Tue)
Tue/Schoolbreak Special: The Exchange Student
④ Love Connection
⑤ He-Man and the Masters of the Universe
⑦ Jeopardy
⑨ Vega$
⑪ G.I. Joe
⑬ Mon–Tue/Sesame Street (cc)
Ⓗ Wed/The Camel Boy
Thu/Rascals and Robbers: The Secret Adventures of Tom Sawyer and Huck Finn
Mon/College
Tue/Ray Bradbury Theater: The Town Where No One Got Off
Ⓢ Wed/The Moonstone Gem
Thu/The Enchanted Journey
Fri/Young King Arthur
Mon/Welcome Home Jellybean
Tue/The Hayburners

4:10
⑬ Wed–Fri/Sesame Street (cc)

4:30
④ People's Court
⑤ Thundercats
⑦ Sale of the Century
⑪ Good Times
㉛ World TV Presents
Ⓗ Tue/Animalympics
Ⓢ Tue/The Enchanted Journey

5:00
② ⑦ News
④ Live at Five
⑤ Brady Bunch
⑨ Police Woman
⑪ Eight Is Enough
⑬ Mon–Tue/Mister Rogers' Neighborhood
Ⓗ Mon/He Makes Me Feel Like Dancin'
Ⓢ Wed/**Movie:** A Minor Miracle
Mon/Soldier's Home
Ⓦ Wed/**Movie:** Running Brave
Thu/**Movie:** Taro, the Dragon Boy
Fri/**Movie:** Les Miserables
Mon/**Movie:** Just the Way You Are
Tue/**Movie:** The Killing Fields

5:20
⑬ Wed–Fri/Mister Rogers' Neighborhood

5:30
⑤ What's Happening
㉛ City Comment
Ⓗ Wed/Tucker and the Horse Thief
Fri/Peter and the Magic Egg
Ⓢ Thu/The Hayburners

5:45
㉛ News From City Hall

Weeknights, March 12–14 and 17–18

WED., MAR. 12

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ Great Chefs of Chicago

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who
🅗 **Movie:** Old Enough

7:00
❷ ❹ ❼ News
❺ Three's Company
❾ Million Dollar Chance of a Lifetime
⓫ The Jeffersons
⓭ Monty Python
㉑ Nightly Business Report
🅢 The Honeymooners . . . The Lost Episodes (cc)
🅦 **Movie:** Bloodbrothers

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ **Basketball:** Knicks vs. Philadelphia
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ Fast Times
❹ Highway to Heaven
❺ **Movie:** Midnight Cowboy (1969). Dustin Hoffman, Jon Voight.
❼ MacGyver (cc)
⓫ **Movie:** The Towering Inferno (1974). Part I. Steve McQueen, Paul Newman.
㉑ **Special:** Peter, Paul and Mary
㉛ Moments in Time
🅗 **Movie:** Once Upon a Time in America
🅝 Bombay Talkie
🅢 Brothers (cc)

8:30
❷ Tough Cookies
⓭ National Geographic Special: Jerusalem—Within These Walls
🅢 Best of Bizarre (cc)

9:00
❷ Crazy Like a Fox
❹ Blacke's Magic
❼ Dynasty (cc)
㉛ Crime Inc.: The Making of the Mob (Part II)
🅢 **Movie:** Teachers
🅦 **Movie:** The Killing Fields

10:00
❷ The Equalizer
❹ St. Elsewhere
❺ ⓫ News
❼ Hotel
❾ News
⓭ Great Moments With the National Geographic Special (cc)
㉑ Heritage: Civilization and the Jews—Out of the Ashes (cc)
㉛ Right to Know
🅝 **Movie:** A Canterbury Tale

10:30
⓫ News
㉛ Doctor Who

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Benny Hill
⓫ Carson's Comedy Classics
㉑ Nightly Business Report
🅢 **Movie:** Scarred

11:30
❷ T. J. Hooker
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
㉑ Long Island Report

11:35
⓭ Masterpiece Theatre: Fifteenth Anniversary Celebration (cc)

11:55
🅗 Not *Necessarily* the News

12 MIDNIGHT
❼ Barbour Report
❾ Hawaii Five-O
⓫ Star Trek
🅦 **Movie:** Getting Lucky

12:15
🅝 **Movie:** The Bay Boy

12:30
❹ David Letterman
❺ Comedy Tonight
🅗 **Movie:** Beyond the Limit
🅢 Sunday in the Park With George

12:35
❼ Headline Chasers

12:40
❷ **Movie:** The Long, Dark Night (1977). Joe Don Baker, Hope Alexander. A pack of vicious dogs, abandoned by their owners, terrifies a small town.

1:00
❺ **Special:** VTR—Real Estate Secrets
❾ Joe Franklin
⓫ Comedy Break

1:05
❼ **Movie:** Casanova's Big Night (1954). Joan Fontaine, Bob Hope.

1:30
❹ ⓫ News
❺ I Love Lucy
🅦 **Movie:** A Nightmare on Elm Street

2:00
❷ News
❹ Price Is Right
❺ **Movie:** The Tattoo Connection (1979).
❾ **Movie:** The Perfect Furlough (1959). Tony Curtis, Janet Leigh.
⓫ Start of Something Big

2:20
🅗 **Movie:** Cover Girl (1984).

2:30
❹ Ben Casey

3:00
⓫ Emergency
🅢 **Movie:** Midnight Express
🅦 **Movie:** Friday the 13th Part V—A New Beginning

3:30
❹ Ben Casey

3:47
❺ Get Smart

4:00
❾ Joe Franklin
⓫ Kung Fu
🅗 **Movie:** Humongous

4:30
❹ Here's Lucy

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:05
🅢 Best of Bizarre (cc)

5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News
🅢 Brothers (cc)

5:40
🅗 Remember When: Page One—The News and Newsmakers of American Journalism

THU., MAR. 13

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ Magic of Oil Painting
🅗 **Movie:** The Fifth Musketeer
🅢 **Movie:** The Hunter

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report (cc)
㉑ Doctor Who
🅦 The Making of The Empire Strikes Back

7:00
❷ ❹ ❼ News
❺ Three's Company
❾ Million Dollar Chance of a Lifetime
⓫ The Jeffersons
⓭ Food for Thought
㉑ Nightly Business Report

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ **Baseball:** Mets vs. Chicago White Sox
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report
🅦 **Movie:** The Devil to Pay

8:00
❷ Magnum, P.I.
❹ Cosby Show
❺ P.M. Magazine
❼ Ripley's Believe It or Not! (cc)
⓫ **Movie:** The Towering Inferno (1974). Part II. Steve McQueen, Paul Newman. (Part I, Wed., Mar. 12, at 8 p.m.)
㉑ Brainstormers
㉛ New York Screening Room
🅗 Phil Collins: No Jacket Required—Sold Out
🅝 **Movie:** The Elusive Pimpernel
🅢 **Movie:** Electric Dreams

8:30
❹ Family Ties
❺ **Movie:** Columbo: Lady in Waiting (1973). Peter Falk, Leslie Nielsen.
⓭ Currents: The Laugh Track
㉑ This Old House

9:00
❷ Simon & Simon
❹ Cheers
❼ The Colbys (cc)
⓭ W.C. Fields Straight Up
㉑ A Tribute to Country Greatness
㉛ Only One New York
🅗 **Movie:** Against All Odds
🅦 **Movie:** Turk 182!

9:30
❹ Night Court
㉛ TBA

10:00
❷ Knots Landing
❹ Hill Street Blues
❺ ⓫ News
❼ 20/20 (cc)
❾ News
㉛ On Our Own
🅝 **Movie:** The Bostonians
🅢 The Honeymooners . . . The Lost Episodes (cc)

10:30
⓫ News
㉛ Doctor Who
🅢 **Movie:** The Killing Fields (cc)

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Benny Hill
⓫ Carson's Comedy Classics
⓭ **Special:** Peter, Paul and Mary
㉑ Nightly Business Report
🅗 America Undercover: Kids in Crisis
🅦 **Movie:** Every Woman Has a Fantasy

11:30
❷ **College Basketball:** NCAA Championship (Round I) (concludes at 2 a.m.)
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Racing
⓫ The Honeymooners
㉑ Long Island Report

12 MIDNIGHT
❼ Barbour Report
❾ Hawaii Five-O
⓫ Star Trek
🅗 **Movie:** The Final Terror
🅝 **Movie:** Sugar Cane Alley

12:30
❹ David Letterman
❺ Comedy Tonight
🅦 **Movie:** Making the Grade

12:35
❼ Headline Chasers

12:40
⓭ Mystery!: The Adventures of Sherlock Holmes—The Final Problem

1:00
❺ Get Smart
❾ Joe Franklin
⓫ Comedy Break
🅢 **Movie:** The Rose

1:05
❼ **Movie:** The Girl in the Red Velvet Swing (1955). Ray Milland, Joan Collins.

1:30
❹ ⓫ News
❺ I Love Lucy
🅗 **Movie:** The Blues Brothers

2:00
❷ News
❹ Price Is Right
❺ **Movie:** Mrs. Miniver (1942). Greer Garson, Walter Pidgeon.
❾ **Movie:** Francis Joins the Wacs (1954). Donald O'Connor, Mamie Van Doren.
⓫ Lifestyles of the Rich and Famous

2:30
❹ Ben Casey
🅦 **Movie:** Up the Creek

3:00
⓫ Emergency

3:25
🅢 **Movie:** Against All Odds (cc)

3:30
❹ Ben Casey

3:50
🅗 **Movie:** Choose Me

4:00
❾ Joe Franklin
⓫ Kung Fu

4:30
❹ Here's Lucy

4:43
❺ Get Smart

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News

5:35
🅢 The Honeymooners . . . The Lost Episodes (cc)

FRI., MAR. 14

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ People, Pets, and Dr. Marc
🅗 **Movie:** Max Dugan Returns
🅢 **Movie:** The Old Maid

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who

7:00
❷ ❹ ❼ News
❺ Three's Company
❾ Million Dollar Chance of a Lifetime
⓫ The Jeffersons
⓭ Great Decisions '86
㉑ Nightly Business Report
🅦 **Movie:** Weekend Pass

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ Entertainment Tonight
❾ ⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report

8:00
❷ **Special:** The Magic of David Copperfield . . . in China
❹ Riptide
❺ P.M. Magazine
❼ Webster (cc)
❾ **Basketball:** Knicks vs. Detroit
⓫ **Baseball:** Yankees vs. Baltimore
㉑ ㉛ Washington Week in Review
🅗 **Movie:** Tuff Turf
🅝 **Movie:** Where the Green Ants Dream
🅢 Julian Lennon: Stand by Me

8:30
❺ All in the Family
❼ Mr. Belvedere (cc)
⓭ ㉑ ㉛ Wall Street Week

9:00
❷ Dallas
❹ Knight Rider
❺ Merv Griffin
❼ Diff'rent Strokes (cc)
⓭ Great Performances: Follies in Concert
㉑ **Movie:** His Girl Friday (1940). Rosalind Russell, Cary Grant.
㉛ Masterpiece Theatre: Tale of Beatrice Potter (Part I)
🅢 The John Lennon Concert Film
🅦 **Movie:** The Flamingo Kid

9:30
❼ He's the Mayor (cc)

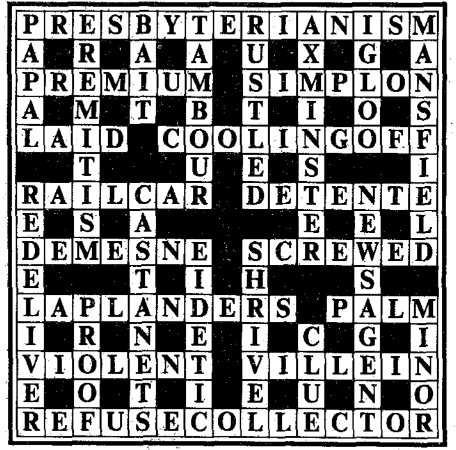
10:00
❷ Falcon Crest
❹ Miami Vice
❺ ⓫ News
❼ Fall Guy (cc)
㉛ Albany Tonight
🅗 **Movie:** Finders Keepers
🅝 Ballad of the Little Soldier
🅢 **Movie:** Porky's Revenge

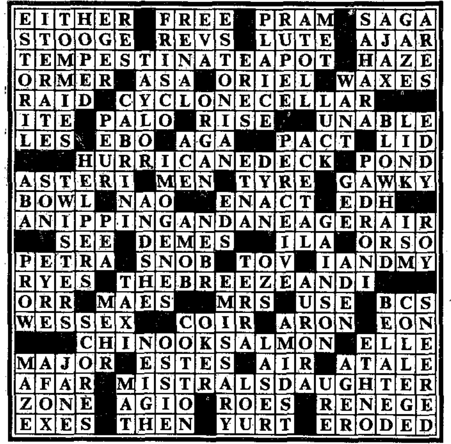
10:30
❾ ⓫ News
㉛ Doctor Who

10:45
🅝 Werner Herzog Eats His Shoe

11:00
❷ ❹ ❼ News
❺ Taxi
❾ Benny Hill
⓫ Carson's Comedy Classics
⓭ An Evening With Barbara Cook
㉑ Nightly Business Report

SOLUTIONS TO LAST WEEK'S PUZZLE





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TELEVISION

Ⓦ **Movie:** Bordello

11:30
❷ **College Basketball:** NCAA Championship (Round I) (concludes at 2:40 a.m.)
❹ Tonight Show
❺ Dynasty
❼ Nightline
❾ Bizarre
⓫ The Honeymooners
㉑ Long Island Report
Ⓝ The Adventurer
Ⓢ Dave Thomas: The Incredible Time Travels of Henry Osgood

11:40
Ⓗ Ray Bradbury Theater: Banshee

12 MIDNIGHT
❼ Barbour Report
❾ Hawaii Five-O
⓫ Star Trek
⓭ W.C. Fields Straight Up
Ⓝ **Movie:** 1918

12:10
Ⓗ **Movie:** The Killing Fields

12:30
❹ Friday Night Videos
❺ Comedy Tonight
Ⓢ **Movie:** Firestarter (cc)
Ⓦ **Movie:** Nightlife

12:35
❼ New York Hot Tracks

1:00
❺ Star Search
❾ Joe Franklin
⓫ Comedy Break

1:30
⓫ News

2:00
❹ News
❺ **Movie:** Le Mans (1971). Steve McQueen, Elga Andersen.
❾ **Movie:** Here Come the Waves (1944). Bing Crosby, Betty Hutton.
⓫ Start of Something Big
Ⓦ **Movie:** Tomboy

2:05
❼ Dick Clark's Nitetime

2:30
❹ Price Is Right
Ⓢ **Movie:** Brainstorm

2:35
Ⓗ **Movie:** The Rose

2:40
❷ **Movie:** Frenzy (1972). Jon Finch, Barry Foster.

3:00
❹ Music City USA
⓫ Emergency

3:05
❼ Headline Chasers

3:30
❹ Hit City
Ⓦ **Movie:** Secrets

3:51
❷ Newsmakers

4:00
❹ Ben Casey
❾ Joe Franklin
⓫ Kung Fu

4:17
❺ Get Smart

4:21
❷ **Movie:** I Will, I Will . . . for Now (1976). Elliott Gould, Diane Keaton.

4:25
Ⓢ The John Lennon Concert Film

4:55
Ⓗ **Movie:** Repo Man

5:00
❹ Ben Casey
❾ News
⓫ U.S. Farm Report

5:25
Ⓢ Julian Lennon: Stand by Me

5:30
❾ ⓫ News

MON., MAR. 17

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ This Old House (cc)
Ⓗ **Movie:** The Front
Ⓢ **Movie:** Brainstorm

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Dr. Who

7:00
❷ ❹ ❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ The Moviemakers: The Cartoonists
㉑ Nightly Business Report
Ⓦ **Movie:** Firestarter

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H
❼ **Special:** Regis Philbin's Irish Ties
❾ Million Dollar Chance of a Lifetime
⓫ News
⓭ MacNeil/Lehrer NewsHour
㉑ Long Island Report
Ⓗ Fraggle Rock

8:00
❷ Kate & Allie
❹ You Again
❺ **Movie:** All the Rivers Run (1985). Part I. Sigrid Thorton, John Waters. In turn-of-the-century Australia, a young woman and a riverman take over a steamship and turn it into a successful business.
❼ Hardcastle and McCormick (cc)
❾ News
⓫ **Movie:** The Quiet Man (1952). John Wayne, Maureen O'Hara.
㉑ Wonderworks: On Loan
㉛ Beats of the Heart: Cotton Mill Shanghai Blues
Ⓗ **Movie:** The Rose
Ⓝ **Movie:** Another Time, Another Place
Ⓢ Robin Hood: The Sheriff of Nottingham

8:30
❷ Newhart
❹ Valerie
❾ Family Feud
⓭ Adam Smith's Money World

9:00
❷ **Movie:** If Tomorrow Comes (1985). Part II. Richard Kiley, Madolyn Smith. (See Sun., Mar. 16 at 8 p.m.)
❹ **Movie:** First Blood (1982). Sylvester Stallone, Richard Crenna.
❼ **Movie:** Triple Cross (1985). Ted Wass, Markie Post.
❾ **Movie:** Return to Peyton Place (1961). Carol Lynley, Jeff Chandler.
⓭ American Playhouse: Tell Me a Riddle (cc)
㉑ The Undersea World of Jacques Cousteau
㉛ The Story of the Clancy Brothers
Ⓢ **Movie:** Love Letters (1983).
Ⓦ **Movie:** Friday the 13th Part V—A New Beginning

10:00
❺ News
㉑ In the Kingdom of the Dolphins
㉛ Mini Playhouse
Ⓝ **Movie:** Where's Picone?

10:30
⓫ News
⓭ Too Long a Sacrifice
㉛ Doctor Who
Ⓗ **Movie:** Paris, Texas
Ⓢ Celebrity Lifestyles

11:00
❷ ❹ ❼ News
❺ Taxi
⓫ Carson's Comedy Classics
㉑ Nightly Business Report
Ⓢ **Movie:** Against All Odds (cc)
Ⓦ **Movie:** Confessions of a Young American Housewife

11:30
❷ Remington Steele
❹ Best of Carson
❺ Dynasty
❼ Nightline
⓫ The Honeymooners
㉑ Long Island Report

11:45
⓭ To the Manor Born

12 MIDNIGHT
❼ Barbour Report
❾ Hawaii Five-O
⓫ Star Trek
Ⓝ **Movie:** Young and Innocent

12:30
❹ David Letterman
❺ Comedy Tonight
Ⓦ **Movie:** Exterminator 2

12:35
❼ Headline Chasers

12:40
❷ **Movie:** Embryo (1976). Rock Hudson, Barbara Carrera.

1:00
❺ Get Smart
❾ Joe Franklin
⓫ Comedy Break
Ⓗ **Movie:** The Blues Brothers

1:05
❼ Entertainment Tonight

1:10
Ⓢ The John Lennon Concert Film

1:30
❹ ⓫ News
❺ I Love Lucy

1:35
❼ **Movie:** Four Guns to the Border (1954). Rory Calhoun, Walter Brennan.

2:00
❷ News
❹ Price Is Right
❺ **Movie:** The Kid With the Golden Arm (1980). Sun Chien, Kuo Chue.
❾ **Movie:** Luck of the Irish (1948). Tyrone Power, Anne Baxter.
⓫ Solid Gold

2:10
Ⓢ **Movie:** Scarred

2:30
❹ Ben Casey
Ⓦ **Movie:** Cynara

3:00
⓫ **Movie:** Phone Call From a Stranger (1952). Bette Davis, Shelley Winters.

3:15
Ⓗ **Movie:** The Final Terror

3:30
❹ Ben Casey

3:40
Ⓢ **Movie:** Love Letters (1983).

3:46
❺ Get Smart

4:00
❾ Joe Franklin

4:10
❼ Ebony/Jet Showcase

4:30
❹ Here's Lucy

4:45
Ⓗ **Movie:** Beyond the Limit

5:00
❹ Here's Lucy
❾ News
⓫ Life of Riley

5:20
Ⓢ Life on the Mississippi

5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News

TUE., MAR. 18

6:00
❷ ❹ ❼ News
❺ Diff'rent Strokes
❾ Hart to Hart
⓫ Gimme a Break
⓭ New Jersey Network News
㉑ Frugal Gourmet
Ⓗ **Movie:** Romancing the Stone
Ⓢ **Movie:** A Minor Miracle

6:30
❺ Too Close for Comfort
⓫ Benson
⓭ Nightly Business Report
㉑ Doctor Who

7:00
❷ ❹ ❼ News
❺ Three's Company
❾ $100,000 Pyramid
⓫ The Jeffersons
⓭ Profiles of Nature: Birds of the Arctic Tundra
㉑ Nightly Business Report
Ⓦ **Movie:** The Bostonians

7:30
❷ Wheel of Fortune
❹ New Newlywed Game
❺ M*A*S*H

7 Entertainment Tonight
9 Million Dollar Chance of a Lifetime
11 News
13 MacNeil/Lehrer NewsHour
21 Long Island Report

8:00
2 Trapper John, M.D.
4 A-Team
5 **Movie:** All the Rivers Run (1985). Part II. Sigrid Thornton, Adrian Wright. (Part I, Mon., Mar. 17 at 8 p.m.)
7 Who's the Boss? (cc)
9 News
11 **Movie:** Rio Grande (1950). John Wayne, Maureen O'Hara.
21 Masterpiece Theatre: Lord Mountbatten—The Last Viceroy (cc)
31 Mystery!: Adventures of Sherlock Holmes II (Part VI)
H **Movie:** Oxford Blues
N Heimat (Parts X and XI)
S **Movie:** Firestarter (cc)
W **Hockey:** Rangers vs. New York Islanders

8:30
7 Growing Pains (cc)
9 Family Feud
13 Innovation: Fear Itself

9:00
2 **Movie:** *If Tomorrow Comes* (1985). Part III. Richard Kiley, Madolyn Smith. (See Sun., Mar. 16 at 8 p.m.)
4 **Special:** Hunter
7 Moonlighting (cc)
9 **Special:** Billy Graham Crusade
13 Nova: The Rise of a Wonder Drug
21 Masterpiece Theatre: Lord Mountbatten—The Last Viceroy (conclusion)
31 **Special:** India Unveiled
W **Movie:** Amadeus

10:00
5 11 News
7 Spenser: For Hire (cc)
9 Richard Pryor
13 Frontline: Standoff in Mexico
21 The Price
31 Presente
H Ray Bradbury Theater: The Town Where No One Got Off
S The Paper Chase: The Third Year—Pressure

10:30
11 News
31 Doctor Who
H Not *Necessarily* the News

11:00
2 4 7 News
5 Taxi
9 Benny Hill
11 Carson's Comedy Classics
13 Intercom Special: Generations of Violence
21 Nightly Business Report
H **Movie:** The Flamingo Kid
N **Movie:** Where the Green Ants Dream
S **Movie:** The Hunter
W **Movie:** Beyond the Walls

11:30
2 Simon & Simon
4 Tonight Show
5 Dynasty
7 Nightline
9 Bizarre
11 The Honeymooners
21 Long Island Report

12 MIDNIGHT
7 Barbour Report
9 Hawaii Five-0
11 Star Trek
13 SCTV

12:30
4 David Letterman
5 Comedy Tonight

12:35
7 Headline Chasers

12:40
2 **Movie:** The Dark Side of Innocence (1976). Joanna Pettet, Kim Hunter. An affluent housewife walks out on her husband and two children.

12:45
H **Movie:** Mike's Murder
N **Movie:** The Elusive Pimpernel
S **Movie:** Airplane!

1:00
5 Get Smart
9 Joe Franklin
11 Comedy Break
W **Movie:** Up! Up! And Away

1:05
7 **Movie:** Flight to Tangier (1953). Joan Fontaine, Jack Palance.

1:30
4 11 News
5 I Love Lucy

2:00
2 News
4 Price Is Right
5 **Movie:** Dynamo (1980). Bruce Lee, Mary Han.
9 **Movie:** Valley of the Kings (1954). Robert Taylor, Eleanor Parker.
11 **Movie:** Next Stop, Greenwich Village (1975). Shelley Winters.

2:20
S **Movie:** Warriors of the Lost World

2:30
4 Ben Casey
W **Movie:** Iceman

2:40
H **Movie:** The Initiation

3:30
4 Ben Casey

3:48
5 Get Smart

4:00
9 Joe Franklin
11 Kung Fu
S The Enchanted Journey

4:20
H **Movie:** Humongous

4:30
4 Here's Lucy

5:00
4 Here's Lucy
9 News
11 Life of Riley

5:30
4 Flying Nun
7 Morning Stretch
11 News
S The Paper Chase: The Third Year—Pressure

Weekend, March 15–16

SAT., MAR. 15

6:00
4 Sonrisas
5 Young Edition
7 Greatest Sports Legends
9 David Toma
11 It's Your Business

6:30
2 Patchwork Family
4 Hickory Hideout
5 World Tomorrow
7 Hee Haw
9 Face-off
11 Josie and the Pussycats
H **Movie:** The Cannonball Run

7:00
4 Robotech
5 Terrahawks
7 Davey and Goliath
9 New Jersey People
11 Tom and Jerry
S **Movie:** Airplane!

7:30
2 Kidsworld
4 Cliffwood Avenue Kids
5 Woody Woodpecker
7 Kids, Incorporated
9 In Depth
11 Voltron

8:00
2 Berenstain Bears
4 Snorks
5 Wonderama
7 Scooby's Mystery Funhouse/ABC Funfit
9 Hispanic Horizon
11 Little Rascals
13 Adam Smith's Money World

8:30
2 The Wuzzles
4 Gummi Bears
5 The Flintstones
7 Bugs Bunny/Looney Tunes Comedy Hour
9 Meet the Mayors
11 The Munsters
13 Wall Street Week
H Animalympics
S **Movie:** Condemned

9:00
2 Jim Henson's Muppet Babies
4 Smurfs
5 Dukes of Hazzard
9 Millionaire Maker
11 Solid Gold
13 John McLaughlin: One-on-One
W **Movie:** Little Boy Lost

9:30
2 Dungeons and Dragons
7 Ewoks/Droids Adventure Hour
13 Washington Week in Review
31 On Our Own

10:00
2 Hulk Hogan's Rock 'n' Wrestling!
5 Bionic Woman
9 Lobo
11 Puttin' On the Hits
13 Congress: We the People
31 Body Electric
H **Movie:** Desperately Seeking Susan
S **Movie:** Lovely to Look At

10:30
4 Punky Brewster
7 Super Powers Team: Galactic Guardians
11 FTV
13 Congress: We the People
31 Owl TV
W **Movie:** Mr. Blandings Builds His Dreamhouse

11:00
2 Richie Rich
4 Alvin and the Chipmunks
5 **Movie:** Springtime in the Rockies (1942). Betty Grable, John Payne.
7 13 Ghosts of Scooby Doo
9 Wrestling
11 Soul Train
13 Tony Brown's Journal
31 Secret City

11:30
2 Astro Minute
4 Kidd Video
7 The Littles
13 Open Mind
31 Why in the World

11:40
21 Gourmet Cooking

12 NOON
2 **College Basketball:** NCAA Championship (Round II) (concludes at 6:30 p.m.)
4 Mr. T
7 Weekend Specials (cc)
9 Voyagers
11 Wrestling
13 W.C. Fields Straight Up
31 Video Music Box (Part I)
H **Movie:** To Find My Son
S **Movie:** Romancing the Stone (cc)
W **Movie:** Suspicion

12:15
21 This Old House (cc)

12:30
4 Spider Man
7 American Bandstand

12:50
21 Kathy's Kitchen

1:00
4 Video Game
5 **Movie:** Jennifer (1978). Lisa Pelikan, Bert Convy. A girl has the power to unleash deadly snakes on her victims.
9 **Movie:** Hooch (1976). Gil Gerard, Erika Fox. Big city hoodlums invade a small southern town's moonshining business and run into trouble when the locals fight back.
11 **Movie:** Spasms (1983). Oliver Reed, Peter Fonda.
31 Video Music Box (Part II)

1:25
21 Square-Foot Gardening

1:30
4 **Special:** The Sixth Annual National Songwriter Awards
7 **Skiing:** American Ski Classic at Vail

1:45
13 National Geographic Special: Jerusalem—Within These Walls (cc)

2:00
21 Dr. Who: Full Circle
31 World TV Presents
H **Movie:** The Flamingo Kid
S **Movie:** Zelig
W **Movie:** The Bostonians

2:30
7 Hollywood Close-up

3:00
5 **Movie:** Iron Chain Assassin (1978). Ti Lung, Pai Piao.
7 Professional Bowlers Tour
9 **Special:** Your Choice for the Film Awards
11 Star Games
13 Nova: Return of the Osprey (cc)

3:30
4 **Special:** Ireland and the Irish
S **Movie:** A Minor Miracle

4:00
11 Dance Fever
13 Survival Special: The Lions of Etosha—King of the Beasts (cc)
21 Dr. Who: Castrovalva
31 World Chronicle
H **Movie:** Chattanooga Choo Choo
W Faerie Tale Theatre: Sleeping Beauty

4:30
4 **Golf:** Hertz Bay Hill Classic
7 Wide World of Sports
11 Puttin' On the Hits
31 Cambridge Forum Presents: Japan the Changing Tradition

5:00
5 Mission Impossible
9 Greatest American Hero
11 Fame
13 Nature: Saguaro—Sentinel of the Desert (cc)
31 All About TV
W **Movie:** Footloose

5:30
31 Cityscope
S **Movie:** Airplane!

6:00
4 7 News
5 What's Happening Now
9 Wrestling
11 Good Times
21 Dr. Who: The Five Doctors
31 Only One New York
H **Movie:** The Cannonball Run

6:05
13 Glenn Miller: A Moonlight Serenade

6:30
2 4 7 News
5 Small Wonder
11 Gimme a Break
31 Eye on Dance

7:00
2 9 News
4 Strictly Business
5 Too Close for Comfort
7 It's a Living
11 The Jeffersons
31 Ask Congress
S Robin Hood: Rutterkin
W **Movie:** Hard to Hold

7:30
2 Wheel of Fortune
4 Fight Back
5 Archie Bunker's Place
7 New York Views
9 **Hockey:** Rangers vs. Pittsburgh
11 At the Movies
31 McLaughlin Group

8:00
2 Airwolf
4 Gimme a Break
5 **Movie:** Jezebel (1938). Bette Davis, Jenry Fonda. Bette Davis won an Academy Award for her portrayal of a fiery southern belle who defies convention.
7 Red Foxx Show (cc)
11 **Movie:** Coming Home (1978). Jane Fonda, Jon Voight. A paraplegic, after returning from Vietnam to a veteran's hospital, gradually falls in love with another man's wife.
13 Benny Goodman: Let's Dance—A Musical Tribute
21 W.C. Fields Straight Up
31 Mini Playhouse
H **Movie:** Desperately Seeking Susan
N **Movie:** Black Narcissus
S The Paper Chase: The Third Year—Laura's Struggle

8:30
4 Facts of Life
7 Benson (cc)
31 Looking East
W **Movie:** The Cotton Club

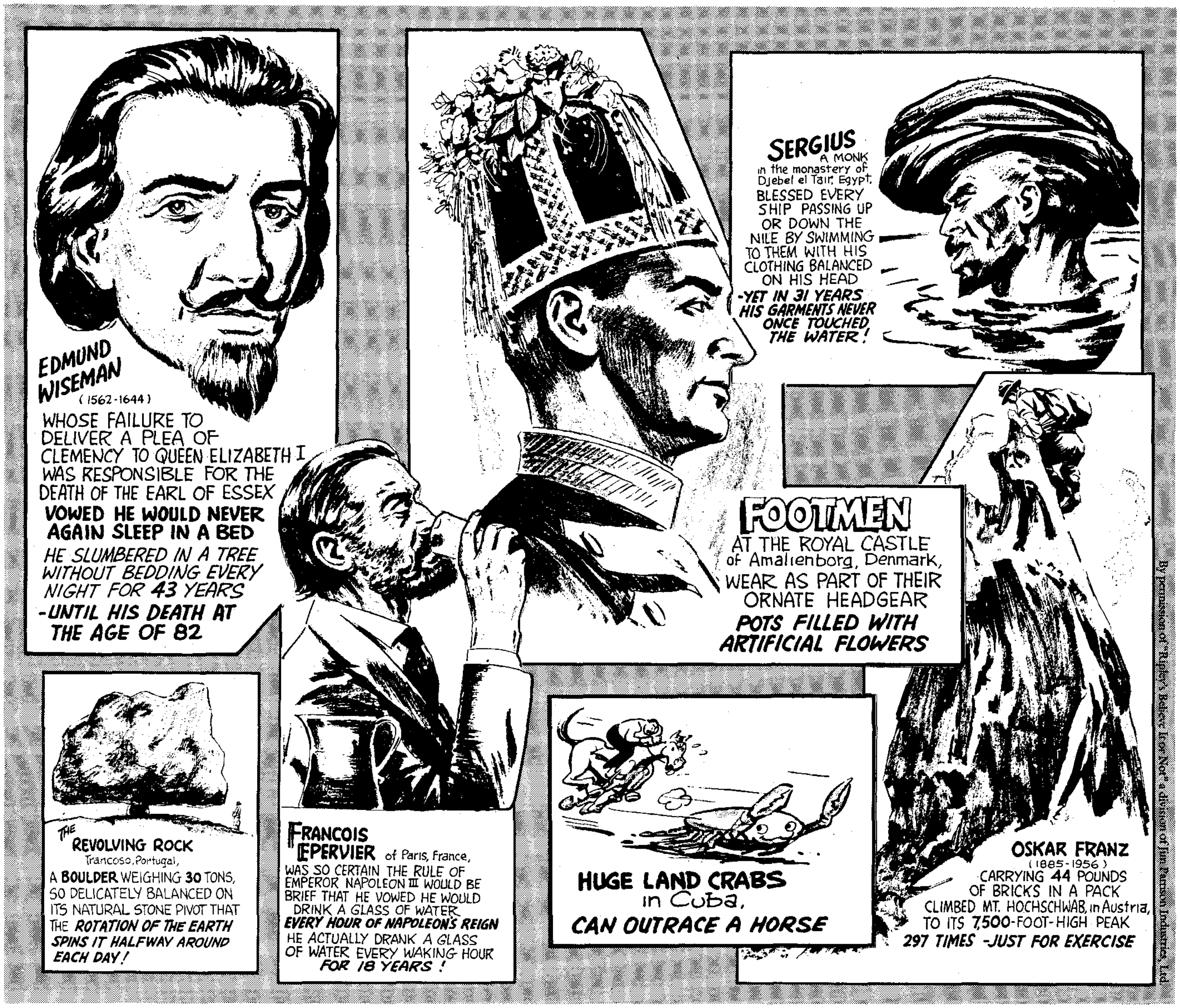
9:00
2 **Movie:** Any Which Way You Can (1980). Clint Eastwood, Sondra Locke.
4 Golden Girls
7 Fortune Dane (cc)
31 Hello Jerusalem
S **Movie:** Romancing the Stone (cc)

9:30
4 227

10:00
4 Remington Steele
5 News
7 Love Boat (cc)
13 The Spencer Tracy Legacy: A Tribute by Katharine Hepburn
21 A '60s Folk/Rock Reunion
31 Northern Ireland
H The Hitchhiker
N **Movie:** The Purple Rose of Cairo

10:30
5 Black News
9 Wrestling
11 News
H **Movie:** The Flamingo Kid

11:00
4 7 News
5 **Movie:** Comes a Horseman (1978). James Caan, Jane Fonda. A woman and a drifter stand up against an evil


EDMUND WISEMAN
(1562-1644)
WHOSE FAILURE TO DELIVER A PLEA OF CLEMENCY TO QUEEN ELIZABETH I WAS RESPONSIBLE FOR THE DEATH OF THE EARL OF ESSEX
VOWED HE WOULD NEVER AGAIN SLEEP IN A BED
HE SLUMBERED IN A TREE WITHOUT BEDDING EVERY NIGHT FOR 43 YEARS
-UNTIL HIS DEATH AT THE AGE OF 82
SERGIUS A MONK in the monastery of Djebel el Tair, Egypt, BLESSED EVERY SHIP PASSING UP OR DOWN THE NILE BY SWIMMING TO THEM WITH HIS CLOTHING BALANCED ON HIS HEAD
-YET IN 31 YEARS HIS GARMENTS NEVER ONCE TOUCHED THE WATER!
FOOTMEN
AT THE ROYAL CASTLE of Amalienborg, Denmark, WEAR AS PART OF THEIR ORNATE HEADGEAR
POTS FILLED WITH ARTIFICIAL FLOWERS
THE REVOLVING ROCK
Trancoso, Portugal,
A BOULDER WEIGHING 30 TONS, SO DELICATELY BALANCED ON ITS NATURAL STONE PIVOT THAT THE ROTATION OF THE EARTH SPINS IT HALFWAY AROUND EACH DAY!
FRANCOIS EPERVIER of Paris, France,
WAS SO CERTAIN THE RULE OF EMPEROR NAPOLEON III WOULD BE BRIEF THAT HE VOWED HE WOULD DRINK A GLASS OF WATER EVERY HOUR OF NAPOLEON'S REIGN
HE ACTUALLY DRANK A GLASS OF WATER EVERY WAKING HOUR FOR 18 YEARS!
HUGE LAND CRABS in Cuba, CAN OUTRACE A HORSE
OSKAR FRANZ
(1885-1956)
CARRYING 44 POUNDS OF BRICKS IN A PACK CLIMBED MT. HOCHSCHWAB, in Austria, TO ITS 7,500-FOOT-HIGH PEAK
297 TIMES -JUST FOR EXERCISE

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Ripley's researcher spent 53 years in the Library. Believe it or not.

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The New York Public Library

WHERE THE FUTURE IS AN OPEN BOOK

cattle baron.
⓫ Tales From the Darkside
㉑ The Story of the Clancy Brothers and Tommy Makem: It's a Long Way From Tipperary and Armagh
Ⓢ **Movie:** Warriors of the Lost World
Ⓦ **Movie:** Raw Talent

11:30
❷ ❼ News
❹ Saturday Night Live
❾ Racing
⓫ The Honeymooners
Ⓝ The Bank

11:45
❼ **Movie:** Easy Money (1984). Rodney Dangerfield, Geraldine Fitzgerald. In order to inherit his mother-in-law's estate, a man must give up his excessive ways for one year.

11:55
⓭ **Movie:** State of the Union (1948). Katharine Hepburn, Spencer Tracy.

12 MIDNIGHT
❾ **Movie:** Next Victim (1971). George Hilton. A madman goes on a murderous rampage in Europe.
⓫ Dempsey & Makepeace
Ⓝ **Movie:** The Man Who Knew Too Much

12:15
Ⓗ **Movie:** Moscow on the Hudson

12:20
❷ **Movie:** The Savage Bees (1976). Ben Johnson, Michael Parks.

12:30
Ⓦ **Movie:** Naughty Girls . . . Need Love Too

12:35
Ⓢ **Movie:** Missing in Action 2: The Beginning

1:00
❹ Ghost Story
⓫ Twilight Zone

1:20
❺ **Movie:** Little Big Man (1970). Dustin Hoffman, Faye Dunaway. Dustin Hoffman portrays different stages in the life of a 121-year-old survivor of Custer's Last Stand.

1:30
❼ **Movie:** The Plainsman (1968). Don Murray, Abby Dalton.
⓫ News

2:00
❹ Ben Casey
❾ **Movie:** If Tomorrow Comes (1971). Patty Duke, James Whitmore.
⓫ At the Movies
Ⓦ **Movie:** Impulse

2:15
Ⓗ **Movie:** The Star Chamber
Ⓢ **Movie:** Zelig

2:30
❷ **Movie:** Three's a Crowd (1969). Larry Hagman, Jessica Walter.
⓫ **Movie:** The Bamboo Saucer (1967).

3:00
❹ **Movie:** Battling Hoofer (1936). James Cagney, Evelyn Daw.

3:30
❾ **Movie:** I Was a Teenage Frankenstein (1957). Whit Bissell, Phyllis Coates.
Ⓦ **Movie:** Suspicion

3:45
Ⓢ The Paper Chase: The Third Year—Laura's Struggle

4:02
❷ **Movie:** True Grit (1969). John Wayne, Glen Campbell. John Wayne won an Academy Award for his portrayal of an old sheriff who helps a young girl track down her father's killer.

4:10
Ⓗ **Movie:** Mischief

4:30
⓫ One Step Beyond

4:45
Ⓢ Robin Hood: Rutterkin

5:00
❾ News
⓫ Life of Riley

5:30
❾ Keys to Success
⓫ News

SUN., MAR. 16

6:00
❹ Joy of Gardening
❺ Black News
❾ In Depth
⓫ Insight
Ⓗ Video Jukebox
Ⓢ **Movie:** Manny's Orphans

6:30
❷ Kidsworld
❹ Journey to Adventure
❺ Young Edition
❼ ⓫ Christopher Close-up
❾ New Jersey People
Ⓗ **Movie:** Old Enough

6:45
⓫ Davey and Goliath

7:00
❷ Hot Fudge
❹ Robotech
❺ Hour of Power
❼ Faith for Today
❾ Face-off
⓫ Old Time Gospel Hour

7:30
❷ The People
❹ Funtastic World of Hanna-Barbera
❼ This Is the Life
❾ Meet the Mayors
⓭ Sesame Street (cc)

8:00
❷ Way to Go
❺ Jimmy Swaggart
❼ Insight
❾ Millionaire Maker
⓫ Frederick K. Price
Ⓗ Rascals and Robbers: The Secret Adventures of Tom Sawyer and Huck Finn
Ⓢ The Moonstone Gem

8:30
❷ For Our Times
❼ Tiempo
❾ It Is Written
⓭ Mister Rogers' Neighborhood

9:00
❷ Sunday Morning News
❹ Visiones
❺ Plastic Man
❼ World of Photography
❾ Oral Roberts
⓫ Josie and the Pussycats
Ⓢ Let the Falcons Go
Ⓦ **Movie:** Mrs. Soffel

9:10
⓭ Sesame Street (cc)

9:30
❹ Positively Black
❺ Leave It to Beaver
❼ Wild Kingdom
❾ Point of View
⓫ Heathcliff

10:00
❹ Essence
❺ Dukes of Hazzard
❼ America's Top 10
❾ Sunday Mass
⓫ Super Sunday
Ⓗ Fraggle Rock
Ⓢ **Movie:** Falling in Love

10:10
⓭ Wild America Special: The Man Who Loved Bears

10:30
❷ Face the Nation
❹ First Estate: Religion in Review
❼ Entertainment This Week
❾ Meet the Mayors
⓫ Three Stooges
Ⓗ **Movie:** Trenchcoat

11:00
❷ Wall Street Journal Report
❹ Meet the Press
❺ **Movie:** Elephant Stampede (1951). Johnny Sheffield, Donna Martell.
❾ David Toma
⓫ FTV
Ⓦ **Movie:** Mass Appeal

11:05
⓭ Innovation: Animals—How Smart Are They?

11:30
❷ Newsmakers
❹ News 4orum
❼ This Week With David Brinkley
❾ World Tomorrow
⓫ Abbott and Costello: The Charity Bazaar
㉑ Tony Brown's Journal

11:35
⓭ Currents: The Laugh Track

12 NOON
❷ **College Basketball:** NCAA Championship (Round II) (concludes at 6:30 p.m.)
❹ McLaughlin Group
❾ Dr. Schuller
⓫ Abbott and Costello: The Western Story
⓭ Firing Line: Is Canada's Mulroney a Disappointment?
Ⓗ **Movie:** A Piano for Mrs. Cimino
Ⓢ The Honeymooners . . . The Lost Episodes (cc)

12:05
㉑ Wall Street Week

12:30
❹ Today in New York
❺ **Movie:** Cinderfella (1960). Jerry Lewis, Ed Wynn.
❼ **Skiing:** American Ski Classic at Vail
⓫ **Movie:** High Noon (1952). Gary Cooper, Grace Kelly.
Ⓢ **Movie:** The Happy Ending

12:40
㉑ **Movie:** Cowboy Commandoes (1944). Crash Corrigan.

1:00
❹ **Special:** Taking Children Seriously
❾ **Baseball:** Mets vs. Minnesota
⓭ An Evening With Barbara Cook
Ⓦ **Movie:** Moscow on the Hudson

1:30
❼ **Racing:** Atlanta 500 Stock Car Race (concludes at 6 p.m.)

2:00
❹ **Racing:** Miami Grand Prix
㉛ World TV Presents
Ⓗ **Movie:** You Light Up My Life

2:05
⓭ Great Performances: Follies in Concert

2:15
⓫ **Movie:** Hush . . . Hush, Sweet Charlotte. (1965). Bette Davis, Olivia de Havilland.
㉑ Japan: The Changing Tradition

2:30
❺ **Movie:** Winning (1969). Paul Newman, Joanne Woodward. A sports car driver marries a widow with a teenage son and has romance problems.
Ⓢ **Movie:** Hard to Hold (cc)

3:00
㉑ W.C. Fields Straight Up
㉛ Kup's Show
Ⓦ **Movie:** Amadeus

3:30
❾ **Movie:** The Man Who Wanted to Live Forever (1970). Stuart Whitman, Sandy Dennis.
Ⓗ Video Jukebox

4:00
❹ **Golf:** Hertz Bay Classic
⓭ The Spencer Tracy Legacy: A Tribute by Katharine Hepburn
㉛ Masterpiece Theatre: Tale of Beatrice Potter (Part I)
Ⓗ **Movie:** Old Enough

4:30
Ⓢ **Movie:** Manny's Orphans

5:00
❺ Kojak
❾ Black Sheep Squadron
⓫ Fame
㉑ A Tribute to Country Greatness
㉛ Mystery!: The Adventures of Sherlock Holmes II (Part V)

5:30
Ⓗ Fraggle Rock

6:00
❹ ❼ News
❺ **Movie:** Cotton Comes to Harlem (1970). Godfrey Cambridge, Calvin Lockhart.
❾ Police Story
⓫ **Movie:** A Small Killing (1981). Edward Asner, Sylvia Sydney.
⓭ Benny Goodman: Let's Dance—A Musical Tribute
Ⓗ **Movie:** Red Dawn
Ⓢ **Movie:** Electric Dreams
Ⓦ Panda's Adventures

6:30
❷ ❹ ❼ News

7:00
❷ 60 Minutes
❹ Amazing Stories
❼ Disney Sunday Night Movie: Robin Hood (1985). (cc)
❾ Street Hawk
㉑ Austin City Limits
Ⓦ **Movie:** Repo Man

7:30
❹ Silver Spoons

8:00
❷ **Movie:** If Tomorrow Comes (1985). Part I of III. Richard Kiley, Madolyn Smith. Intriguing drama about international burglars and con artists.
❹ **Movie:** Family Ties Takes a Vacation (1985). Michael J. Fox, Michael Gross.
❺ Star Search
❾ David Toma
⓫ Lifestyles of the Rich and Famous
⓭ Gala of Stars 1986
㉑ **Movie:** Music Man (1962). Robert Preston, Shirley Jones.
㉛ From Oregon With Love
Ⓗ **Movie:** Missing in Action 2: The Beginning
Ⓝ Autobiography of a Princess
Ⓢ **Movie:** Falling in Love

8:30
❾ Face-off
Ⓦ **Movie:** The Empire Strikes Back

9:00
❺ **Special:** Beverly Hills' St. Patrick's Day Parade
❼ **Movie:** Blue Thunder (1983). Roy Scheider, Malcolm McDowell.
❾ New Jersey People
⓫ Love Boat
㉛ National Geographic Special
Ⓝ The Rink

9:23
Ⓝ The Pawnshop

9:30
❾ In Depth

9:45
Ⓗ Missing in Action

10:00
❹ Alfred Hitchcock Presents
❺ ⓫ News
❾ Straight Talk
㉛ Window on World Television
Ⓝ Bombay Talkie
Ⓢ Brothers (cc)

10:30
❺ Sports Extra
⓫ Editor's Desk
Ⓢ Best of Bizarre (cc)
Ⓦ The Making of The Empire Strikes Back

11:00
❷ ❹ ❼ News
❺ Taxi
❾ World Tomorrow
⓫ Odd Couple
⓭ Gala Finale
㉑ Ask Congress
Ⓢ The Honeymooners . . . The Lost Episodes (cc)

11:15
❷ News

11:30
❺ Blue Knight
❼ News
❾ Millionaire Maker
⓫ The Honeymooners
Ⓗ America Undercover: Kids in Crisis
Ⓢ **Movie:** Teachers
Ⓦ **Movie:** Moscow on the Hudson

11:45
❷ ❼ Sports

12 MIDNIGHT
❷ Barnaby Jones
❹ George Michael's Sports Machine
❼ **Movie:** Valley of Mystery (1967). Richard Egan, Peter Graves.
❾ Jimmy Swaggart
⓫ Star Trek
Ⓝ Hullabaloo Over Georgie and Bonnie's Pictures

12:30
❹ **Movie:** Scarlet Street (1945). Edward G. Robinson, Joan Bennett.
❺ Naked City
Ⓗ **Movie:** Against All Odds

1:00
❷ Barnaby Jones
❾ **Movie:** Meet Danny Wilson (1952). Frank Sinatra, Shelley Winters.
⓫ Tales From the Darkside

1:25
Ⓢ **Movie:** Moscow on the Hudson (cc)

1:30
❺ David Susskind
⓫ News

1:55
❼ **Movie:** Red Garters (1954). Rosemary Clooney, Jack Carson.

2:00
❷ News
⓫ Star Games

2:30
❹ Visiones

2:35
Ⓗ **Movie:** Cover Girl (1984).

3:00
❹ First Estate: Religion in Review
❾ **Movie:** The Prince Who Was a Thief (1951). Tony Curtis, Piper Laurie.
⓫ **Movie:** Kid Blue (1973). Dennis Hopper.

3:30
❹ News
❺ World Vision
Ⓢ **Movie:** Hard to Hold

4:15
Ⓗ **Movie:** Missing in Action 2: The Beginning

5:00
❾ News
⓫ Life of Riley

5:10
Ⓢ **Movie:** Electric Dreams

5:30
❹ Flying Nun
❼ Morning Stretch
⓫ News

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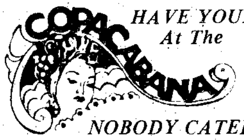

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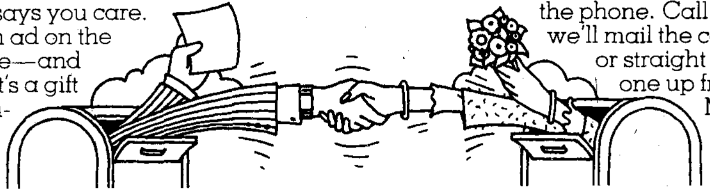
Every week, more than 8,000 letters are received by the people who advertise in Strictly Personals—and now you can give your friends a Strictly Personals Gift Certificate that says you care. They write their own ad on the back of the certificate—and we're here to help. It's a gift appropriate for birthdays, special occasions, and holidays.

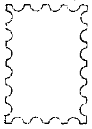
Strictly Personals Gift Certificates are available from $65 (that allows for a two-line message, plus box number) and up. Use your credit card to order over the phone. Call (212) 880-5420 and we'll mail the certificate to you—or straight to your friend. Or pick one up from *New York* Magazine, 755 Second Avenue, New York, NY 10017.



STRICTLY PERSONALS

Strictly Personals is a weekly feature. **New Rate: $25.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words are set in bold print followed by a dash. Limited abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of your ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. All ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address your response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses directly to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permitted.

NEW!
Address Your Response This Way:



New York Magazine, (----) Box Number
P.O. Box 4600
New York, New York 10163

STRICTLY PERSONALS

Princeton Male Wasp, 37—Seeks intelligent, slender lady, 25-37, for after work dining, wine, friendship and fun. Short note/photo, please. NYM G750.

Sexy, Blue-Eyed Blond—5'4", 26, Ivy-educated, very successful, entrepreneurial female, at home in either blue jeans or gold lame'. Seeks counterpart, 28-38, very well-built athletic male, to enjoy life and who knows what? Photo required; will gladly exchange. NYM B217.

Will Build To Suit—Grand relationship on secure emotional foundations. Lady architect seeks partner, 35-45, non-smoker. Photo/note. NYM A519.

Love Cappuccino?—Me, too! This lady is blond, trim, good-looking, 40, works in creative field, enjoys long walks, good conversation, humor, and oh yes, culture too. Let's meet. NYM A685.

Exceptional Connecticut Woman—38-year-old, successful professional woman emerging from heavy 3-year work focus. Seeks to restore balance to life with a good-humored, non-smoking professional man, 35-50, of liberal political leanings (Reaganauts need not apply) with affinity for people, travel, the arts and the environment. This pretty, vibrant, petite brunette of Nordic roots would like to meet a kind, successful man of generous spirit who also enjoys diversions such as skiing, sailing, trekking, jogging, active social life, quiet evenings in CT shoreline village. Note/photo, please. NYM A714.

Beautiful Teacher—Seeks tall, interesting man, under 45, for serious relationship. Photo/phone. NYM V798.

Sincere, Attractive, Wasp Woman—32, 5'5", fit, with wit, warmth, short dark hair, isn't married yet. Seeks intelligent, successful (whatever that means), funny type, 30ish, who isn't married yet either. NYM A683.

Join Forces, Save Taxes—Pretty, full-figured Jewish accountant from Northern NJ seeking to change the filing status of a lovable Jewish male over 30. Note/phone/photo. NYM A599.

Street-Smart Intellectual—Psychotherapist and parttime college professor, mildly workaholic but irreverent and hedonist as well, attractive, 5'7", intense. I read voraciously, love jazz, good conversation movies, restaurants and smoking. If you're over 43, fitting in different worlds at different times, relatively genuine, humorous and upbeat, wishing to get in a relationship, please send brief bio/photo/phone. NYM V806.

Jewish Pharmacist, Handsome—30, 6'. Seeks a serious, marriage-minded Jewish gal, 25-30. Phone/photo. NYM B205.

Corporate Attorney—Warm, handsome, athletic, seeks interesting, caring, attractive woman, 28-34. Photo. NYM T217.

Sporting Woman Wanted—Warm, attractive, fun-loving, successful corporate attorney, 40, Wasp, wants to meet you if you're a creative crafter of good times, your own woman, 25-35, intelligent and attractive. For casual dinners, fun weekends and good companionship. Photo/note. NYM T220.

LI MD, Jewish, 33, 5'8"—Handsome, successful, who can see the funny side of life, divorced, looking for a Jewish female, 22-27, who is slim, pretty, non-smoker, for a worthwhile relationship. In a sea of creative ads you find only the truth here. Photo/bio a must. NYM V807.

Hi! Ladies—29-year-old, sexy, athletic male, good-looking, 6'1", 185 lbs, plumber seeking pretty woman for dinner and laughs. Photo/phone. NYM B216.

Classy, Raven Hair, LI/NYC—Attractive plus, mid-40's, shapely and tall, seeks unattached gentleman, 48-58, established, serious-minded, likes travel, dining, dancing, theater, arts, ocean. Send note/business card. NYM B225.

Handsome, Successful Businessman—And classical pianist, white, 30, 5'8". My interests include travel, reading, dancing, stimulating conversation, concerts, fine dining, sports, physical fitness, the beach. Looking for an extremely attractive, slim female for friendship and romance. Must love to laugh. Please send note/photo/phone. NYM B228.

Some Say Raquel Welch—Some say very "interesting". Whatever, I'll use it to sell this time. Looking for my attractive counterpart. Must have strong hands. Late 30's, early 40's, professional. If you're ready for a new life and my loyalty, contact me with your photograph, message and phone. NYM T250.

Very Attractive Podiatrist—Slim, Jewish, 27, 5'7", non-smoker. I enjoy jogging, dancing and foreign films. Seeking pretty, sweet, refined female, 22-30, for real commitment. Note/photo/phone, please. NYM G801.

Cancer-Scorpio Woman—Sought by white male, 32, for friendship. POB 622 Bklyn NY 11215.

Incorrigibly Witty, Handsome Man—42, literate, fine food, has own wine business, seeks pretty blond with a soul, 28-38. Returnable photo, helpful. NYM B230.

Something Missing—Very attractive female, 37, seeks dynamic, handsome male. Photo/phone. NYM B235.

I Should Be Committed!—Insanely sincere male, Upper East Side graphic designer, 35, bright, perceptive, inventive, good-looking, bearded. Seeks special female creative beauty for possible loving asylum. Photo reciprocated. NYM V802.

It's My Birthday—39, pretty, thin, sexy, PhD, 5'7", would love a tall, handsome, thin, sexy, very successful Jewish husband as a present. NYM A644.

Sleek, Classy Beauty—27, blue-eyed, brunette. Seeks handsome, fit, adventurous, honest man. Photo/phone. NYM B168.

My Favorite Things—Are summers, baseball, musicals, laughter, Paris, my cat and you, if you're a Jewish male, 27-35, 5'8" plus. Send note and phone, (photo optional). NYM V799.

All-American Christian Guy—40, seeks independent and supportive, cultured and athletic, successful and unpretentious, professional and humble, attractive and modest, sophisticated and casual, mature and funny, intelligent and flexible, strong and affectionate, pragmatic and adventurous woman, (25-35), for partner in life. Bio/photo. NYM V801.

Lovely Redhead—5'2", 110, 34, West Side co-op, attorney, serious yet sensuous and fun, enjoy baseball and ballet, seeks kindred spirit. NYM G792.

Soul Mate—Young-looking female, 40, 5'2", romantic, long black hair. Seeks male soul mate, doctor, dark hair, dark eyes, loyal, sensitive, warm. NYM T198.

Black Lady Wanted—35-45, any shade, any nationality, by a white mature gentleman, for romance and love. NYM T199.

Beauty, Brains—32, 5'6", cultured, classy, slim, athletic, professional, seeks a man with similar qualities. Note/photo/phone. NYM B193.

Sensualist—Our preoccupation with cerebral achievement has subtly created a denial of our physical expressiveness. They do not need to be mutually exclusive. Physical enjoyment an be as elevating as brilliant thought and does not have to interfere with an otherwise loving, tender matching of two souls. I am a highly educated, financially secure, professional, very attractive, tall, thin and muscular man looking for a monogamous relationship with young woman (under 34) who is very attractive, tall, thin, nicely endowed, is comfortable with her body, enjoys vigorous, athletic endeavors and intimate tenderness. Only respond with full length photo, bio and phone. NYM T192.

I Like Gorgeous, Wasp Men—Who are at least 5'9", 27-35, who like to dance and do not smoke. What do you like? Phone/photo/bio. NYM V787.

Distinguished, European Lady—40's, 5'6", 130 lbs. Loves good life as well as simple pleasures. A man to love and respect would make life complete. NYM V789.

Elegant Executive Enchantress—29 and Jewish, athletic and artistic. Seeks successful, solid and superior soul mate, 6'3" and over, for serious play. Photo/phone and phenomenology, please. NYM V791.

Transplanted English Woman—25, 5'4", fair, blue eyes, seeks warm, romantic, huggable non-smoker, who enjoys movies, theater, photography, music, exploring Manhattan and beyond. If you're 25-40, marriage-minded and haven't let city life extinguish the twinkle in your eye or the laughter in your soul, please write. NYM V792.

"Start Me Up"—If you are a pretty, slim and smart lady, 28-32, living in Manhattan or Bergen County and interested in a successful, attractive, Ivy League lawyer, 41, 6'. No smokers or princesses, please. Send me your photo and I'll send you mine. NYM V793.

Attractive, Sophisticated, Romantic—Christian female executive, 29, enjoys skiing, sports, theater, dining, country inns. Seeking successful, attractive man, 25-40, with a good sense of humor for a sincere relationship. Photo/phone. NYM A671.

I Am A Very Attractive—Sensuous, sophisticated, 26-year-old, young lady. Are you a very mature, sophisticated gentleman over the age of 45? Are you looking for excitement and adventure? Please respond with letter and business card. NYM V796.

Chinese Professional—40 plus, ballroom dancer, classy. Seeks 46 plus, successful male. Photo/phone. NYM V797.

Sparkling Lady—Warm, slim, fun. Seeks confident, Jewish male, 50's. NYM A672.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Attractive, Genuine, Jewish—Professional, 28, seeks pretty, warm and smart female for fun, exploration and growth. Please send photo. NYM G796.

Steiff Bear Lover—Seeks same. Pretty, Jewish female collector, 31, 5'7", 120 lbs, seeks male to complete collection in life. Class act only. All others unbearable. Photo/bio. NYM A668.

City Lady—Loves the country, music, movies, doing things. Expressive eyes, radiant smile, sensitive heart. Looking for caring, charismatic man to 52. Successful a plus. NYM G797.

Jean Simmons Of Spartacus—5'3", 107, 30's, shapely, Master's Degree, well-traveled, speaks French, Spanish, German, Russian, and piano. Sews and swims. Seeks sparkling, successful male to ignite a warm and vivacious personality. Photo, appreciated. Phone. NYM A667.

Successful, Semi-Cute—33-year-old male, seeks an attractive woman, who is bright, ambitious and has a good sense of humor. She enjoys film, rather than movies. Fine food - not fast food. Beaches during the summer and the winter. A Met game, as well as an evening at Lincoln Center. Photo/photo. NYM G794.

"Tallest Woman In Town?"—If that's you or just about and you're warm and sensitive, this lonely trial attorney, 33, would like to meet you, since until now, you've only been a dream. NYM G795.

Handsome, Sensitive, Sincere—27, Jewish male, warm, caring and affectionate PhD, seeks an intelligent, warm, caring, sensitive, and attractive Jewish female for a lasting relationship, someone who believes in romance and happy endings. Photo/phone/bio. NYM G798.

Easy To Be With, Nice To Know—Down-to-earth, attractive Jewish female, good sense of humor, seeks thoughtful Jewish male, 28-33, interested in theater, movies, music and travel. Good company. NYM B192.

Time On My Hands—Could be time spent with you. Good-looking, strong, successful, Jewish male, 25, who enjoys music, sports and NYC fun. Seeks pretty, shapely, sassy, Jewish female, 19-25, who enjoys the same and more. If you love to laugh and feel happy, go for it. Recent photo/note. NYM B191.

New Listing—29, 5'5", auburn-haired, Jewish professional. Sensitive, down-to-earth, animal lover with active life. Seeks introspective male with warmth, who enjoys laughter and cozy nights. Note/phone. NYM A669.

Witty, Broadcast Executive—47, 5'8", stable, intelligent, white male who loves travel, jazz, sports and laughter, seeks bright, attractive lady with good disposition. NYM T201.

Best Offer—From the woman, tall, late 30's, show-stopper, overworked professional, overjoyed mom, who's been around the block enough times to recognize the genuine article. To the man of substance with high energy, joyous sexuality, who has his head on straight: Let's join forces and show the world how it's done. NYM A670.

Multilingual Magician—Mid 40's, seeks intellectual Jewish sorceress, 30's, for intense conversation and spiritual confrontation. Photo, please. NYM B195.

Handsome MD—Seeks female, 25-31, non-smoker, slim, Christian and pleasant personality. Photo/phone. NYM A673.

Are You A Special Man?—35-49, Jewish, successful, caring, honest, secure, warm, funny and huggable? I'm 39, adorable, lovely and lovable, smart, sincere, classy, responsible, selective, unforgettable. Note/photo, please. NYM B194.

Classic Wasp Beauty—Single female, 34, 5'7", athletic, fit, successful MBA, bright, spirited, youthful and genuine, seeks similar quality, exceptional Wasp man in 30's, handsome, tall, fit, upbeat, selective, with character reflecting depth, maturity and solid values. Photo, note and phone. NYM G802.

Persistently Seeking—Supportive, culturally-curious man to share movies, museums, dinners, etc. with pretty, spontaneous, physical therapist, 36. NYM A674.

You Only Go Around Once—Let's make the most of it. Exciting woman, very pretty, upbeat, bright, spontaneous, warm. Interested in meeting happy, healthy, very financially secure gentleman, 48-62, not emotionally encumbered, to share magic moments, Springsteen - Sinatra, bagels and lox, caviar and champagne, old movies, new adventures, family, friends, laughter, loving, life! NYM B196.

Gutsy Lady—Tall, trim, black, 48, looking for distinctive gentleman with class, style and wit. Are you a man who is candid, down-to-earth, and comfortable with yourself? If so - I would love to meet you. Bio/photo/phone. NYM A675.

Ready To Settle Down—With tall, professional man, 26-32, non-smoker. I am 27, 5'8", Wasp, well-educated, an art professional who loves travel, film, ethnic food and NYC life. NYM A676.

Self-Employed Engineer—40's (young), European/Israeli background. Likes tennis and dancing (ballroom and country western). Seeks attractive, slim, quick-witted woman. POB 1520 NYC 10019.

Available For Your Pleasure—A very funny, handsome, 6' Valentine who is slim, extremely intelligent, sincere, 41. Seeking sexy, slender, pretty, humorous female who loves to laugh. Smokers, okay. Photo/phone, please. NYM A677.

Pretty, Petite, Single Female—LI physician, age 27, Jewish. Seeks compatible, professional, single male, ages 26-38. Note/phone appreciated. NYM B197.

Attractive Woman—Lively, friendly, smart, Catholic, 50, non-smoker. Seeks multi-mate. Write. NYM A678.

Petite, Attractive, Dark-Haired—Wife, mother and writer trapped in an Ivy-Educated professional's body. Would like to meet good-looking, athletic, masculine man, 25-35. I like children, animals, cooking, sewing, running, restaurants, and getting a tan. NYM B198.

Perceptive, Reflective, Clever—Artistic man, 38, disguised romantic, with omnipresent sense of humor, good looks and fine body. Seeks woman equal, 26-40ish. Note/phone/photo. NYM B200.

Earthy Woman, 35— Seeks Jewish, athletic, fun man for keeps. NYM B199.

Male Pleasure Seeker—Wants to enlarge circle of friends. Highly intelligent, accomplished, emotionally and financially secure with a thirst for the unusual and unknown. Over 40 please. NYM A679.

Man Of Exceptional Qualities—6', 55, handsome. Seeks woman of character who appreciates the miracles of life. Photo helpful. NYM A680.

Spring Is Coming—And I'm looking for you. If you're 24-35, and like summer fun, reply with note/phone. Photo helpful. POB 21143, Midtown St, NY 10129.

Youthful Executive Widower—Seeks attractive woman for fun, friendship and maybe more. I'm 6', 175 lbs, youthful, mid 50's, with central NJ as home base. I'm versatile and flexible and enjoy life's pleasures and activities. I'm looking for an attractive, versatile and flexible woman to share life's pleasures and activities with me. If you're the right woman, age unimportant. All ages considered. Phone and note will guarantee reply. Photo appreciated. NYM A681.

Sexy, Slim, Successful—Very pretty, warm, bright, green-eyed blond. Seeks special Jewish male, 32-41, for happily ever after. Photo please. NYM T204.

I Want It All—Jewish male, 27-31, attractive, intelligent, financially secure, with excellent sense of humor, witty. Looking for lasting relationship. Phone/photo/bio. NYM A682.

Professional Man—Travels to city on business often, seeks companion, 40-55, for dinner and late night conversation. Note/photo/phone. NYM T205.

Nice, 6', 34—Good-looking, athletic, successful, funny guy seeks nice, at least 5'4", attractive, athletic Jewish female. If life were so easy I wouldn't need this ad. Photo/phone/bio. NYM T206.

Year Of The Tiger—They say it's my year. So I am looking for a special woman, 25-35, with beauty, brains, humor, charm and sincerity. This male, 35, handsome and successful is Japanese-American. Photo/phone/bio, appreciated. NYM A684.

Attractive, Free-Spirited Woman—Seeks loving, supportive, monogamous relationship with a healthy, attractive, intelligent, financially-prosperous, creative, affectionate man, 35 plus. Note/photo/phone. NYM A686.

Successful Attorney—Nice-looking, caring, amicably divorced, likes outdoors, country weekends, fireplaces. Seeks content, affectionate, together lady, 28-38. Note/phone/photo please. NYM T208.

Scots/Canadian Engineer—MIT grad, 30, tall, trim, attractive, non-smoker. Seeks attractive New England type female: Caucasian/Oriental American, 24-30, very well educated, self-confident, honest, professional, amusing, interesting, warm and unpretentious. POB 591, Tarrytown, NY 10591.

You Can't Hurry Love—But concerts, sports, bowling and beer, and dining out are a start. 26, MBA, seeks smiling, attractive, Jewish female, 23-27, for good times. Photo, helpful. NYM A687.

Warm, Affectionate, Romantic Male—Jewish, 5'10", fit, non-smoker, likes skiing, scuba, boating, riding. Seeking female, 28-34, to share and do things together leading to ? Send photo, phone and bio. NYM T209.

Athletic Gentleman—Computer scientist, 5'4", seeks active, outdoorsy, athletic, Jewish woman with a brain as an equal, professional. North Jersey, 34-39, non-smoker. NYM A688.

Are You The Man I'm Looking For?—Single, 54 plus, physically fit, financially secure, enjoy Matisse as well as Woody Allen, only missing the companionship of a warm, fun-loving, attractive, slender, blue-eyed, blond artist to share movies, museums, theater, ballet, travel, long walks, quiet dinners, etc. Manhattan. Photo/phone/note. NYM T210.

You Are Reading My Ad—But can you read me? Cute, dark-haired lady, 23, 5'6". Desires happiness, security, and romance, a sense of humor and more, to share. Phone/photo. NYM A689.

Very Attractive Gentleman—Intelligent, considerate, romantic with great sense of humor and one who loves life and all it has to offer. I'm a parttime, 51-year-old business executive who is financially secure, very steady, easygoing and enjoys theater, travel and good dining. Looking for sophisticated yet unpretentious lady who is very attractive, slim, college-educated, 35-45, and interested in a continuing relationship. Photo/note. NYM T211.

CT Professional Woman—Successful, energetic, creative, seeking man of wit and substance, 40-55, to share adventures with. NYM B201.

Attractive Blue-Eyed Blond—Slim, warm, caring, Jewish professional, 34, likes sports, comedy and animals. Seeks attractive, intelligent man for relationship. Photo, helpful. NYM A690.

Warm Heart, Healthy Spririt—I'm silk, fast horses, the ballet, working out, producing films. Interested in a successful, affectionate, witty man in his 40's, who's not afraid of his feelings. NYM B202.

This One's For You—He's a successful, independent, unique, funny business owner. He's 35, sensitive, Jewish, imaginative, caring, witty, responsible, diligent, patient, romantic, conscientious, perceptive, honest, handsome, and stubborn! Hey, nobody's perfect. He's real. He's alive. He's single. Best of all, he's me. NYM A691.

Ivy League-Educated Businessman—Wide cultural interests, available to warm, attractive, romantic, intelligent, professional female ready for commitment. If you are interested in a quality relationship and starting a family, are 32-36, less than 5'6", please write detailed letter about yourself. NYM B203.

In Search Of Excellence—Reply to a classy, slim brunette, 31. NYM A693.

Industrial Psychologist—47, 6', slim, interests are theater, music, tennis, stock market. Seeks attractive woman for marriage and family. NYM A692.

Sleek, Sexy, Ebony Princess—Seeks Ebony/Ivory Prince. If you are warm, witty, 30's - we can begin our reign. Photo/phone. NYM A695.

STRICTLY PERSONALS

First Personal—White male, 5'6", 26, likes music, museums, movies, comedy, chocolate and late-night TV. Seeks bright, slim, attractive, down-to-earth female for sharing thoughts, feelings, and fun in NYC. NYM B207.

Italian Female—39, Connecticut resident. A sincere, warm, caring, down-to-earth mother of one teenager. Wishes to meet fine, sincere, honest male, 39-50, for friendship, fun, romance, possible relationship. Note/photo/phone. NYM T218.

Athletic, Lawyer/Entrepreneur—33, good-looking, 6', enjoys travel, sports, art, cuisine, film, seeks pretty, physically fit, educated, down-to-earth, 25-32, single, white female who is affectionate, warm and outgoing for caring, sharing, friendship and fun. Bio/photo/phone. NYM B240.

Charming 50's Lady—Wants to meet Westchester man with brains and money for handholding. NYM A694.

Talented Architect Wanted—Collaborate with lovely lady, 38. Create home, history, light, balance, style. NYM A696.

I Believe—"The higher the style we demand of friendship, of course the less easy to establish it with flesh and blood. We walk alone in the world. Friends such as we desire are dreams and fables. But a sublime hope cheers ever the faithful heart, that elsewhere on this planet, souls are now acting, enduring and daring which can love us and we can love." Seeking white male, 40-55, with multifaceted interests. Bio/photo/phone. NYM A697.

Board The Orient Express—Share life's journeys with Oriental female, 35, 5'5", attractive, bright, successful. Seeks similar white male/Asian, 30-45, non-smoker who's sensitive, honest, humorous, romantic at heart. Photo. NYM A698.

Well-Established Man—Young, special woman of any background, are you dreaming of sharing warmth, excitement? Here I am, Jewish, single, adventurous, active, reliable, in forties, seemly, non-smoking, offering impassioned concern, a stirring future. NYM B204.

Handsome, Successful Jewish Doctor—40, needs an attractive, smart, Jewish professional woman, to age 30, to play house and chess. NYM A699.

Fabulous French—Jewish professional lady, 35, with "joie de vivre", slim, petite. Passions: classical music, tennis, downhill skiing, world travel, fine dining. Seeking sophisticated, professional, Jewish male, 35-45, financially secure for serious relationship. Photo, please. NYM A700.

Project NY Male—Must be Jewish, 20's, cute, fun, bright. Goal: lasting relationship with exciting, attractive female, 21. Photo/bio. NYM A701.

"Italian Scallion"—Single, white female, 37, in search of a soul mate who is strong yet gentle, warm, sincere and handsome, 35-40. I'm a romantic who loves fishing, dining out and the movies. Photo/bio/phone. NYM T216.

Moving To CT—Tall, slim, attractive brunette, 43, wants to be welcomed to Westport by a tall, warm, confident man who's emotionally available. NYM B206.

Desire Partner—Who is educated, very attractive, sexy, preferably Jewish and widowed, under 5'7". I am 60, still healthy and vigorous and financially secure. Bio and photo a must. NYM A702.

Boston-Bred Ad Exec—Good-looking, 28, 5'8", seeks attractive prepette, 25-30, with Bette's wit and Ruth Gordon's spirit for Beatty-Keaton/Reds-scale romance. Photo/note if you'd like to share some Dom on the Ile de la Cite and hurl the empty into the Seine. NYM B208.

Handsome Professional—Single Jewish male, 29, a comic relief with varied interests. Seeks single Jewish female, very attractive and affectionate to share romance, entertainment, sports and good times. Photo/phone/note. NYM T219.

Long-Term Relationship Desired—With intelligent, cultured man. I'm willing to spend the time and effort it takes to develop true intimacy. 5'4", attractive, Jewish woman, 35, auburn hair and eyes, publishing executive, seeks mature romance. Letter/phone/photo. NYM A703.

Spring Is Coming!—Share it with me! Everyone needs a hand at times, take mine. I'm 41, well-built, 6', successful. Seeking adventurous woman who's not afraid to have fun. Photo/phone appreciated. NYM B209.

Charming and Lovely Woman, 40—Caring, good sense of humor, bright, pretty professional. Seeks kind, fun-loving, attractive, successful male professional, (38-50). For lasting relationship. NYM T221.

Lawyer - LI, 50, Italian, Upbeat—Gentle, 5'10", 170, acting student, "Love Boat" captain look-alike. You, 30-45, pretty, trim, kind, calm. Photo/bio. POB 22, Hauppauge, NY 11788.

Pretty, Lively Female—44, good sense of humor, looking for attractive, interesting gentleman, late 30's - early 40's. Note/photo/phone. NYM A704.

Warm, Sincere And Huggable—Male, 36, 5'8", 160 lbs, marriage-minded, romantic and healthy. Seeks that special lady (25-38), slim, educated, attractive and sensual. Who, like me, is in search of a springtime romance that will blossom into a loving and long-lasting relationship. Note/photo/phone. NYM A705.

Crazed But Successful—31, Jewish male, a typical Wall Streeter who loves to laugh, seeks well-educated Jewish female, who is athletic, petite and, most importantly, also loves to laugh. Note/phone/photo. NYM B210.

Companion And Best Friend Needed—For successful, well-established DDS. I am very active at my work and in private life, enjoy outdoors, travel, arts and theater. Like to prepare meals at home. Home- owner, financially secure, emotionally stable, caring, with outgoing personality. Divorced, 48 years young, excellent health and have the capacity to share the joys of life. Seeking an attractive or beautiful Christian lady who believes in romance, enjoys giving and receiving hugs, shapely, well-educated, non-smoker. I will be supportive of your work or career and will enjoy same in return. Add a star if a LI resident. Written letter with phone and clear photo guarantees reply. Please be honest, be sincere; I am waiting for you. NYM T222.

Attractive, Slim Blond—Mid 40's, looks 10 years younger, combines unusual interests including astrology, dance, Eriksonian hypnosis, body awareness, travel and writing. I am seeking a responsible, creative and adventurous, somewhat younger man who similarly shares a wide perspective on life, a strong ability to relate and a need for commitment. Birthdate/bio/photo. NYM A707.

Great-Looking, Cheerful, Bright—Jewish lady, well-educated, young late 30's, 5'4", slender, traditional values. Interests include: music, nature, travel, languages. Finally have time to share my life with an intelligent man. NYM A706.

LI Professional—Seeks free, healthy, vivacious, sensual, attractive, slim, petite female, who loves dining, dancing, companionship, romance, travel and love. Bio/photo/phone. NYM B211.

Attractive, Romantic Professional—37, Jewish (observant), warm, successful. Seeks romantic, Jewish, slim female, for serious relationship. NYM B212.

Need Spoiling Sir?—Stunning Nordic beauty, ultra-youthful, early 40's, sincere, loving human being. enjoys excitement of life, varied interests from modern art to Wall Street. Willing to build a lasting, romantic future with warm, successful, dynamic man of substance who will appreciate my qualities. NYM T223.

Slim, Attractive, Jewish MD—38, who likes movies, music, Mets, seeks bright, caring man, 35-45, non-smoker with sense of humor. Note/photo. NYM A708.

Picture This—Woman photographer, 29, small-talked to death. Slim, athletic, non-smoker, never litters, animal lover but poodle hater. Though a bit of a loner, not weird. Loves to travel first class and gypsy style. Looking for fit, easygoing man with brains, one who's playing with full deck. Photo a must. NYM A709.

Do Not Passover This Ad—Funny, interesting, and somewhat sultry lady lawyer, 32, seeks a sensitive and accomplished Jewish professional man to share unleavened bread in April and life's joys thereafter. NYM A710.

No Prison Inmates, Please—Young widow seeks male, 40's, attractive with intelligence, integrity, fun-loving personality, with sense of humor, to share romance, hugs, friendship and laughter. I am 40, 5'7", Jewish exec, non-smoker, and am said to be attractive, vivacious, caring, warm and witty. Send bio/phone. Full length oil portrait optional. NYM B213.

Hug Needed—For a warm, sensual, professional Jewish female, 40, who loves to cuddle and is seeking male counterpart. Note/photo/phone. NYM A712.

Lady, Slim, Blond—5'10", 32, professional, Christian, seeks man who's been after the right lady for marriage and family. NYC job, NJ home, love of outdoors, sense of humor, please. NYM B214.

Shy, Irish-Born—Americanized woman, 40, seeks male companion. Enjoys horseback riding, ice skating and classical music. Interested in a sharing relationship. Note/photo. NYM A713.

Ambitious, Introspective—Tall, handsome, huggable Ivy male, 26, seeks cute, brainy female. NYM T228.

Sophisticated Yet Whimsical—Charming, pretty, petite, brunette attorney, 31, Jewish, seeks bright, ambitious, professional or entrepreneurial male, to age 40, who is not anti-commitment for lifetime best friend. I am looking for a dynamic doer with a sense of humor and a love of life. Phone/note/photo. NYM A715.

Beautiful, Thin, Intelligent—Woman to adore and spoil sought by wealthy, corporate president, 6', 160 lbs, 40 years, dark curly hair, hazel eyes, above-average looks. Originally a non-New Yorker who loves New York's cultural life and dining. I am very courteous, warm, kind, good-humored, intellectual, non-religious. Although a semi-confirmed bachelor, I seek a permanent relationship. You should be immaculately groomed, extremely well-dressed, preferably 18-23 years old, very thin and beautiful. Not just attractive, beautiful. I prefer a non-executive, non-professional woman who is also not in a glamour field. You do not have to be knowledgeable or sophisticated, just nice, alert, and interested in learning and growing. Require photo (returnable), detailed biography, description and home phone. NYM B215.

Woman Of Contrasts—Craves adventure yet serious in nature; outward strength conceals softness within. Independent, attractive, petite attorney, 36, seeks intriguing male of similar qualities for exciting times and intellectual challenges. NYM A716.

Creative, Intelligent, Secure—Gentle woman, 25-33, sought by an artistic, warm, professional, Jewish gentleman, 27, for fun and delicate times. NYM A719.

Handsome Parent Skier—Sailor, Jewish, early 40's, very successful, professional, good natured, humorous, warm. Seeks woman for relationship. NYM A720.

Vivacious, Attractive Woman—Handles life with humor, appreciates traditional values, welcomes man, 45-55, to share the laughter. Photo/phone. NYM A721.

Money-Oriented Entrepreneur—Single, white male, 5'10" tall, 185 lbs, 40 years old, Manhattanite, likes exotic autos and P. J. Clarke's. Seeks single, white, Christian female who is educated, slim, pretty, 24-35 years old and non-smoker. Please send note/photo/phone. NYM B079.

Sunday Kind Of Love—Sensual, lovely femme needs mature guy. NYM A722.

Classical Musician Wanted—Sensuous woman seeks man of talent, refinement and passion for meaningful chamber music. No second fiddles. NYM B218.

Wanted:—City head and country heart - sophistication and experience without callousness or pretense, room for both professional achievement and personal warmth. Distinguishing features: female, 30's, highly intelligent, well-educated, slim and good-looking. Reward: 40-year-old, attractive, white male, Manhattan physician into music, travel, the arts. Bio/phone/photo optional. NYM A732.

Believe It Or Not—Mid 30's, MBA, attractive, sensitive, witty, clever, cute, seeks extremely intelligent, very pretty, sexy, athletic, trim, career woman, 24-34. Note/phone/photo a must. NYM B221.

Strictly Personals ads continued on next page.

STRICTLY PERSONALS

Courageous, Aries, Wild, Warm—Sensitive, successful; not typical blonde with blues, 28, Jewish, athletic, scintillating from head to toe. Heart of gold for true guy: 28-39, handsome, successful, smart, with zest. Photo/bio/phone. NYM B222.

Let Me Begin By Saying—I am a thirty-eight-year-old successful businessman. I am 6'2" and weigh 190 pounds. I love theater, dining out, concerts and sporting events. I have the material means and the emotional stability to support an impulsive streak. I am a New York City resident who may fly somewhere exciting on a moment's notice. I am seriously looking for the right woman. I would expect her to be bright, pretty and stable with a sense of humor. We would enjoy each other's company on the town and at a candlelight dinner cooked by your's truly. I have met a number of very attractive woman, but I seem to be holding out for someone very special. I believe she would have a whimsical, independent and private quality I have yet to find. I am a bit weary of the single life but I will wait for the right woman. It's difficult to describe you or myself this way, but it's a start. Please send a photo, phone number and letter. NYM T224.

Physician—42, successful, skier, tennis and piano player, non-smoker, seeks a career-oriented woman under 35, for a meaningful long-lasting relationship and children. Bio/photo please. NYM B219.

Park Avenue-Bred—Uptown girl seeks her match. I am a Jewish, Ivy-educated, tall, slim, exotic, Wall Street professional. You are 28-38, tall, stocky, intellectual, worldly, clean-cut and an entrepreneur, MD. or lawyer. Bio/recent photo/phone. NYM B220.

Attractive, Natural, Youthful—40ish, career woman. Love to dance, explore city/country, relax/laugh together. Seek successful man to 55, over 5'6", for fun, possible relationship. NY/NJ. NYM A723.

Lifetime Athlete—55, director of national organization, author, artist, jazz buff, sensitive Scorpio looking for a lifetime relationship with a good woman who is bright, funny, independent, slim, very athletic and a non-smoker. Note/photo/phone. NYM T225.

Warm, Sensitive, Very Successful—42-year-old, divorced man, 5'10", seeking that special someone to share life with. Loves theater, travel, fine wine and good times. Please send bio/photo, and I will call. NYM A724.

Romeo Where Art Thou?—Pretty, bright, single, white female, 33, seeks smart, sensitive, witty, single, white male, 29-45 for full-figured Juliet. Happy ending sought. Phone/photo. NYM A725.

Elegant, Beautiful, Slim—And intelligent green-eyed blond. Enjoys dining, theater, and the arts. Seeks male, 30-45, to enjoy this with. NYM A726.

Affectionate Blue-Eyed Blond—5'2", 39, successful publishing VP, lover of hiking, biking, swimming, travel and the arts. Seeks warm, sensitive, attractive, successful man in 30's-early 50's, with similar interests, good sense of humor and strong sense of self. Non-smokers only. Photo/phone. NYM A729.

Headhunter Seeks Right Man—For the job. Successful, 25-year-old female professional recruiter with domestic urges that just won't go away. Seeks yuppie puppy who will enjoy, but not exploit them! If you would enjoy a "position" with an attractive, affectionate, Manhattan-based/Greenwich-bred woman with an "other interests" list that can't be beat, send me your resume! Never a fee to the candidate. NYM A727.

Jewel In The Crown—Cute, piquant, 5'4", Wasp, with Ivy League education and MBA who loves films, reading, Nantucket, romantic gestures and traditional values. Seeks successful gentleman, 30-40, who has similar background, sense of humor, caring and wonder for committed relationship. Letter/photo. NYM A728.

Best Friend, Lover and Baby Together—Striking, bright, sensitive and successful, divorced lady, 33, 5'4", slim, who is athletic, artistic, part sophisticate - part child. Seeks Jewish soul mate, 35-47, who is dynamic, handsome, affluent and sincere with a great sense of humor and lust for life. If you are really secure and caring this could be the romance of a lifetime. Photo/letter. NYM T227.

Sincere, Successful, Demanding—Man, caring, handsome, tall, fit. Seeks 23-34, loyal, giving, Raquel Welch type, 5'1"-5'9". Job not important. Photo. NYM G800.

Lovable, Attractive, Intelligent—Male, 34, looking for intelligent, shapely, petite, spontaneous woman. Please send phone/note/photo. NYM A730.

It Takes A Tough Man—To make a chick tender. Beautiful, successful, lady writer/ comic, offbeat with traditional values seeks complex, strong, witty, smokeless, 212, baby boomer boychick for fun and serious romance. Let me be your oasis. POB 151, NYC 10028.

Recent Widower—Youthful mid 50's, 5'5", trim, healthy, Jewish, employed in profession. If you're a warm, petite, educated lady who enjoys classical music, the NY Times, theater and films, maybe we'd like to meet each other. Non-smoker please. NYM A731.

Are We Having Fun Yet?—Extremely handsome, professional male, 31, would like to meet very slender, pretty female, 20-30. Photo/phone/note. POB 24, Edgewater, NJ 07020.

Handsome Professional—6'1", 170, late 30's, athletic, fun-loving romantic, into sailing, theater, dance. Seeks athletic, shapely, educated, assertive, Latin or Mediterranean female, 28-34, for relationship. Note/phone/photo. NYM T229.

Handsome, Successful Businessman—Young 45, 5'10", Italian-American, sincere, caring, romantic, who enjoys theater, travel, country inns, the beach, tennis, music and the arts. Seeks to share with a special, extremely attractive, slim lady, 29-38, who is secure, happy and open to a lifetime commitment. Phone/bio/photo, essential. NYM A733.

Special—Good looking, 38, Jewish male, 6'1", athletic, who enjoys travel, adventure, the ocean and romance. Seeks a slim, very pretty, marriage-minded, 25-33 lady, who needs a loving and lasting relationship. Please send photo. NYM A734.

Beauty Not In Small Packages—Successful, single, white, Jewish, 26, enjoys various sports, movies, and fine dining. Seeks Jewish male, 26-35, who enjoys the same with a good sense of humor for friendship and more. Photo/note. NYMB223.

My Birthday Wish—Meet a woman who, like me, is serious yet funny, sensitive yet secure, bright yet caring. I'm 39 now, a mature male, professional, Jewish, 5'10". Join me if you enjoy dining out, theater, good music, walks, talk, laughter. Send note/phone/photo. NYM T230.

Dark Brown Eyes—28, professional, warm, secure, attractive, honest, sense of humor, many interests. Looking for special Jewish man, 28-35, with similar qualities for lasting relationship. NYM A735.

Very Good-Looking—Well-educated, MBA, Ivy League, stock broker, 34, great tennis player and easygoing. Seeking attractive, petite and fun-loving lady in her 20's-30's. Photo/bio. NYM T231.

You Deserve This Man—Open, intense, sexy, sweet, very fit. Wisdom, (40), looks, cultured. Unexpected. Real. Just me. You're words/photo. NYM B224.

Very Handsome, Intelligent—Jewish CPA, MBA, 27, 6', 180 lbs, loves sports, dining out, and good conversation. Seeks attractive woman, 21-28, with similar qualities for the start of something exciting. NYM A736.

Winning Squash Player—And successful lawyer. Handsome and well built. Wants to fall in love, first with your picture and then with you. Beauty is important, photo please. NYM B226.

Pretty Designer—29, city-bred but most comfortable in country; loves all arts, sports and adventure. Seeks nice professional guy who's smart, funny, self-assured and slightly nuts for passionate relationship. NYM A737.

Seeking Perfection?—Have you recently stepped out of Bloomie's to discover that you are a "vivacious, career-climbing, entrepreneuress in the health field, with a wonderful mother, legs, personality, pizzazz, and joie de vivre"? Then you should skip this ad and proceed to the one from the rich surgeon who models for G.Q. However, if on the other hand, you are a reasonably attractive, slim lady, between 25 and 45, whose head is connected to her heart and reality, then please continue to read this ad. Single white male, Waspish but not Ivy, as successful as I care to be, 39, 5'10", trim, currently with a full head of hair and complete set of teeth seeks the company of a female from planet earth. A photo would be helpful and reciprocated. P.S. Smokers welcome. NYM T232.

Take A Shot—With attractive, single Jewish female, 39. You might be pleasantly surprised. NYM A738.

Lovely, Feminine Entrepreneur—Offers sensitivity, warmth, fun, caring for a smart, sensitive, financially secure man. I'm a very pretty, bright, athletic woman, 43, no children. Bio/phone. NYM B227.

Attractive, Shapely Female—Blue-eyed, 5'6", brunette vegetarian, 39 going on 27, seeking educated avant-garde male, good dancer, 34-45, looking for a relationship leading to marriage. Note/phone/photo. NYM B229.

Woman Of Taste—Combines a cool elegance with a warm sense of humor. Attractive, 30, and independent. You possess equal parts sincerity, humor, and a healthy ambition for the better things in life. Note/photo/phone. NYM A739.

Attractive, Classy Female—35, 5'8", slim, who runs family business and enjoys baseball, movies, old time rock 'n' roll and quiet evenings at home. Seeks caring, professional man to share her life. Photo/letter/phone, please. NYM T233.

1986 Recipe—Combine pretty, Jewish, green-eyed female, 30, with great personality, looking for missing male ingredient. Photo, please. NYM A740.

Extremely Good-Looking—White man, sincere, witty, 32, 175, 6', black hair, no smoking or drugs, professional successful executive. Seeks established, pretty lady, 25-30, politically aware for serious relationship, so-called marriage. No religious preference. Photo/phone. NYM T235.

Passionate Italian Male—Entrepreneur, 45, divorced. My best years are ahead of me. Seeking 30-40-year-old soul mate. Photo/phone/note. NYM T237.

Personal And Intellectual Growth—Is most important to me. I'm 27, female, psychologically aware and have a great sense of humor. I enjoy many NYC and country activities. If you're a warm, in-touch man, then write. NYM T238.

A Real Man—Hard-working nice guy, 30, handsome, 6', athletic. Seeks sincere, attractive female to share sunny days, romantic evenings, fun times, quiet times and a future. NYM T239.

New For Spring—Tall, good-looking, Jewish lawyer, 31, loves movies, sports, travel and more. Seeks attractive, professional, Jewish female to share the good and bad in life. Note/photo. NYM T240.

Who Says You Can't Have It All?—Attractive, age 33, 5'5", female, slim, Ivy League grad, warm, vivacious lover of skiing, tennis, reading, ballet, theater and fun - seeks Jewish, professional, attractive, age 35-40, single male who is happy, sincere, considerate, sports-minded, outgoing, fun-loving and special. Recent photo/phone/bio. NYM B231.

Dashingly-Handsome Eye Surgeon—Manhattanite, Jewish, with sense of humor, romantic, warm, athletic, (usually more modest), would like to meet a woman, 23-33, 5'3" to 5'8", who is stunningly attractive, well-educated, slim, elegant, and charming, warm, fun-loving with good sense of humor or timing. Blue irises a plus, criminal record a minus. Photo/phone/note, please. NYM B232.

Widow, Middle Age—Very pretty, college grad, seeks older man. NYM A743.

Once In A Lifetime—Sparkling smile, unique style, sugar and spice and all that's nice. Pretty, bubbly and bright seeks that exceptional, successful Jewish male (27-34), 5'10" plus, who is fun yet daring, with a capacity for caring. Bio/photo/phone. NYM T241.

Say Something Special—To someone by placing an ad in NEW YORK Magazine's special "Announcements" Classified Section. Call 212-880-0732.

NEW YORK CLASSIFIED

STRICTLY PERSONALS

It's Our Secret—In public, you're cool and professional; in private, you dream of silk, Victorian lace and a man's strong caress. I'm a good-looking, degreed, streetwise entrepreneur; 33, 5'10" and bearded; a romantic with town and country homes who's turned financial dreams into reality. One fantasy remains: a spirited, thin yet curvy, passionate partner (24-34) to explore/share love and life forever. Photo appreciated and reciprocated. NYM T246.

Good-Looking, Vivacious—Tennis lover. Seeks successful, loving man, 35-45, for lasting relationship. NYM A745.

A Little Night Music—And some comic relief sought by this sweet, successful, busy, attractive, divorced, 41-year-old woman. My weekdays are hectic, but I'd love to relax weekends with my male counterpart. NYM B236.

Looking For A Special Man—40-48, Jewish, successful, with heart and humor to meet pretty, warm, feminine divorced lady for a lasting relationship. NYM T247.

On My Own Again—Attractive, successful woman with charisma, taste and intelligence. Seeks man, 50 plus, attractive mentally and physically, who enjoys an exciting night on the town or glass of wine by the fire. Photo. NYM A744.

I Have Everything—Male, 40's, good looks, own business, home in Hamptons, wealth, and most sensitive. What's missing is your photo, please. NYM A742.

Very Pretty, Fun-Loving Female—29, child at heart, 5'3", 105, great figure, green eyes. Unpretentious (prefer Pepsi and the NY Mets to fine wine and the Met), I run my own very unusual, highly successful business. Seeking nice guy for serious relationship. Photo. NYM T243.

Lithe And Lovely—Single woman, 37, Ivy PhD/MBA, vitalized by literature, music, dance. Slender and pretty, with dark expressive eyes, inventive wit, discerning yet adventurous artistic sense, easy manner, tender ways. Seeks loving, lasting partnership with slim, attractive gentleman of intelligence, integrity, irreverence, with a generous, playful spirit. Letter/phone, please. NYM T248.

West Hudson Valley—Petite entrepreneur, 47, looking for a man to share warmth, wit, varied interests. NYM A747

Internationally-Traveled Designer—Would like to trade her no smoking window seat for a private car on the Orient Express. If you share my love for life, romantic pursuits, art, Vivaldi, and a passion for giving, put your pen to paper, if you are a man who is self-assured, intelligent, creative, and ready to give freely of yourself. Photo/phone. NYM A746.

Down-To-Earth—Handsome Jewish man, 31, intellectual, athletic, musical, wants to marry a sweet, articulate, very intelligent, very slim woman. Letter/photo are musts. NYM T244.

Lost Glass Slipper—With worn rubber sole from dancing all night! Reward; interest in converted pumpkin coach shared with happy, fun-loving, non-smoking NJ woman, 37. NYM B234.

Accomplice/Playmate Wanted—Wanted by an extremely pretty (Natalie Wood-type), educated, sensual, NYC female. He must be Jewish, 5'9" plus, 38-45, refined, tender, financially successful and believe in fun, love, marriage and children. Photo/day phone. NYM T249.

Sexy, Striking, Cultured—Educated, professional lady, 20's, seeks handsome, successful, erudite, enthusiastic man, 25-35, for urban adventures and fresh adjectives. Photo/bio. NYM B233.

Lovely Lady With Lust For Life—Seeks emotionally and financially secure man to share excitement of city lights and quiet nights. I am a successful, well-educated and well-traveled woman, 32 years old, no children - Now looking to enjoy company of handsome man in his 40's who enjoys jazz, oldies, fine dining, dancing, French Riviera, country inns and all that goes with it. Please send note, phone. Photo appreciated. NYM T245.

New To East Coast—Beauty, 35, Jewish, seeks charming, irresistible man, 30-45. Photo please. NYM V804.

Calling Jewish-Anglophiles—It's time we told you. Our mom is one terrific lady. Petite, attractive, fun, mid 50's. Looking for a caring, dashing gentleman to enjoy life with. Phone/photo/bio. NYM V805.

Pretty, Warm, Sensitive, Vivacious—5'3", professional, white Jewish widow, who enjoys the arts, swimming, a good sense of humor and exploring new horizons. Seeks a caring, flexible, well-educated, sociable, white, Jewish male, 48-55, non-smoker with similar interests. Recent photo/note/phone. NYM A711.

Lively, Intuitive Discerning—Brunette with humor, good looks, owns contemporary art gallery. Seeks loving professional man in charge of his life, 38-48, Jewish, and appreciates the warmth and inspiration I can provide. NYM B250.

First Time Advertiser—Very handsome, successful NY businessman (not a millionaire), 6', 190 lbs, Hal Linden lookalike, seeks very stunning, petite female, 40 plus. Photo/phone/note. NYM A763.

ANNOUNCEMENTS

CC—Now the world will know that I love you three much. Now maybe you'll believe that I will love you forever. Fran.

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NEW YORK MAGAZINE COMPETITION

COMPETITION NUMBER 556

BY MARY ANN MADDEN

LARRY BYRD JOHNSON—former First Lady (now with the Boston Celtics) whose aim it is to beautify America and teach it to hit the open man on a fast break.

CANDICE BERGEN MALL—film star, and president of New Jersey shopping center.

STEPHEN FOSTER GRANT—composer/manufacturer, famous for the country hit, "Oh, I Come From Alabama With Mah Glasses on Mah Head."

Above, composite fractured names. Competitors are invited to provide one example of same.

Results of Competition 553, in which you were asked for meaningless proverbs.

Report: Scores of switch-, no-hitters here: Don't count your chickens before they cross the road, or, Never look a gift sow in the purse. Like that. You know. Switched. Also, antique fare: You buttered your bread, now lie in it. For many are cold, but few are frozen. Do unto others before they do unto you. One man's meat is another man's poisson. Like that. You know. Antique. And if we hear one more word about the wet bird and when it flies . . . well, I shudder to think. And not a moment too soon.

First Prizes of two-year subscriptions to "New York" to:

The slowest way to kill an anteater is to starve the ants.
Martin H. Slobodkin, Cambridge, Mass.

The dying man makes a poor traveling companion.
Mary Burke Tracy, Scranton, Pa.

Small may be beautiful, but big has the grandeur of size.
Susan H. Llewellyn, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

Those who can, do; those who can't, don't.
Barry Willis, Memphis, Tenn.

The carp in the moat sees the castle, but cannot counsel the queen.
John B. Rockwell, N.Y.C.

I wept because I had no shoes, till I met a man who had no Porsche.
William J. Wilson, Huntsville, Ala.

And Honorable Mention to:

For a man to understand rejection, he must first be ignored by a cat.
Tulip Cady, Los Angeles, Calif.

The beak-less penguin chews no ice.
George Spencer, Knoxville, Tenn.

A bald dog has no fleas.
Harvey A. Reidel, Brooklyn

A stumble is better than no step at all. (Ancient Persian)
S. Norby, Minneapolis, Minn.

A sin is not always illegal.
Unsigned, Kinston, N.C.

Fish gotta swim all over the place; birds gotta fly or fall on their face.
Jack Labow, N.Y.C.

Even the vainest she-bear will spurn a depilatory.
John Leary, Chicago, Ill.

If God had wanted mice to ski, he wouldn't have given them such small feet.
Albert C. Hurwit, M.D., Hartford, Conn.

A shirt without sleeves is a vest.
Gregory Greenberg, N.Y.C.

Toast a marshmallow, make a mess.
Nancy Paris, Montreal, Quebec

Three things you cannot hide: Love. Smoke. And an elephant riding a camel.
Grace Katz, Dorset, Vt.
similarly: Joseph Rabinowitz, Brooklyn

See a penny/ Pick it up/ All day long/ You'll have good lup.
Marilyn Hayden, Charlotte, N.C.

If a snake wore shoes, it still could not dance at a wedding.
Lucille Posner, Brooklyn

It is not mannerly to be cheerful in the presence of the doomed.
Ed Greenebaum, Pleasantville, N.Y.

Dull words may flow from a sharpened pencil.
Dodi Schultz, N.Y.C.

The rich man's fare is the poor man's diet.
Sally Jane Bernstein, Cambridge, Mass.

Good things come in small packages, except a yacht.
Steve Brody, Clearwater, Fla.

Cheap shoes are the devil's playground.
Unsigned, Albany, N.Y.

Dress not in fine linens when doing battle with lowborn men.
Henry Burke, Scranton, Pa.

Zebras never count their stripes.
Mark Brayton, Teaneck, N.J.

It is better to build a log cabin than to take the bus.
Nancy Wolff, Newark, N.J.

The czar and the peasant can both laugh at a dancing bear, but only the peasant will pay taxes.
O. M. Neshamkin, M.D., N.Y.C.

Never borrow money from dead people.
M. Bean, Meadville, Pa.

If the cat is out of the bag, it doesn't mean the bag is empty.
Alan Levine, Massapequa, N.Y.

Beyond the blue horizon waits another blue horizon.
Nikki Rosa, N.Y.C.

What you don't know can hurt you, only you won't know it.
Brad Weinstein, Monsey, N.Y.

Eat a ton of herring and you can't taste it.
David I. Warren, Chagrin Falls, Ohio

If the elephant were twice its size, it would still be an elephant—only larger.
Tom Cerva, Harvard, Mass.

Never wrap yesterday's garbage with tomorrow's newspaper.
Candy Wolfson, Teterboro, N.J.

No matter how often a worm may turn, it remains a worm.
Arthur S. Ash, Mt. Vernon, N.Y.

Don't walk a mile in his moccasins until you get to know him better.
William L. Bennett, Muskegon, Mich.

When giants slumber, leave your tap shoes in the closet.
J. Bickart, N.Y.C.

When the shoe is on the other foot, the socks don't know the difference.
Marge Grossman, Teaneck, N.J.

Shrewd is the farmer who trades his plow for a cistern. (Low German)
Mary Jo Bohr, Chicago, Ill.

A telephone unanswered is better than a busy signal.
Sidney Groffman, M.D., Red Bank, N.J.

He who stays in bed all day thinks the world is flat.
Martha Burr, N.Y.C.

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We can see the dog turn thrice before he lies down, but we cannot know what he dreams.
Jay Livingston, N.Y.C.

Never buy a saddle unless you've met the horse.
Wayne M. Ozzi, Staten Island, N.Y.

A fly can't catch a tiger with a closed mouth.
Allen Brookins-Brown, Minneapolis, Minn.

When at home, do as the Homans do.
Michael J. Edens, Gaithersburg, Md.

Genius has its own IQ.
Margery Dews, Edison, Ga.

Little bread, little butter.
David Friedman, Philadelphia, Pa.

The taller the fireman, the shorter the ladder.
Alvin Easter, Minneapolis, Minn.

The pen is mightier than the pencil.
Nora Wax, Memphis, Tenn.

One can leave Philadelphia, but get to New Jersey.
Eric Hyman, Somerset, N.J.

It's hard to cook an egg in a cold frying pan.
Laurence B. Michie, Charlemont, Mass.

A silent duck will quack in time.
Tim Hanley, N.Y.C.

A new broom sweeps clean, but an old broom knows where the dirt is.
Margaret B. Maron, Willow Spring, N.C.

A seasick traveler is a poor judge of a ship's cuisine.
Msgr. A. V. McLees, St. Albans, N.Y.

It is as easy to add salt as pepper.
Douglas Braverman, Troy, Mich.

If the Czar flies People's Express, who will take the Concorde?
David Chasman, Beverly Hills, Calif.

Bought friendship is frequently exchanged for a different size.
Stephen Kind, W. Orange, N.J.

Who steals my garbage steals trash.
Laverne Gunton, N.Y.C.

You can dress 'em up, but they won't look good.
T. H. Scherman, Gillette, N.J.

Don't blame the cook for the stain on your shirt.
Linda Ostreicher, Brooklyn

A tone can be tuned, a tune can be toned, but attuned is not atoned.
Henry Wiencek, Brooklyn

A shoat with a cold finds no truffles.
Tom Louis, Dobbs Ferry, N.Y.

It's not creative unless the client pays for it.
David Drimer, Roosevelt Island, N.Y.

Competition Rules: TYPEWRITTEN POSTCARDS, PLEASE. ONE ENTRY ONLY should be sent to Competition Number 556, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by March 21. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the April 14 issue. Out-of-town postmarks are given three days' grace. ■

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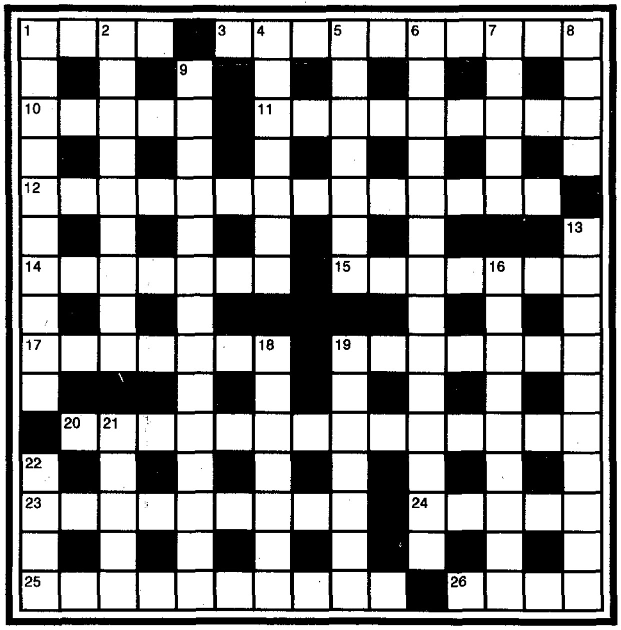
'SUNDAY TIMES' OF LONDON CROSSWORD

ACROSS

1 Girl's suffering a setback during rescue. (4)
3 Hate to stop for this hygienic aid. (10)
10 Capek's work taken by a novice out of town. (5)
11 Painted perhaps—coated red maybe. (9)
12 Plainly innocent although pretty certain to be useless. (3, 5, 6)
14 Learner gets on to the box bit of a car—so characteristic of a rabbit! (4, 3)
15 Police HQ takes a very long time to assess the length. (7)
17 Female with two articles really should put away her claws! (7)
19 Understanding pain? A limb with each fractured! (3, 4)
20 Deeply moved by bearing when someone's putting on the style. (8, 6)
23 The pig sat awkwardly in the dish. (9)
24 Only intended to be average tea apparently. (5)
25 Piled clues in a heap, but produced no sparkling newspaper stories! (4, 6)
26 Fastener for pedigree animals. (4)



DOWN

1 Grants loss can be adjusted by powerful woman. (6, 4)
2 Strung-up kind of light present perhaps. (4, 5)
4 No young man strolled out poundless. (7)
5 Silently destroyed the last city left societyless. (7)
6 What politicians promise to do during a social bit of fun? (5, 9)
7 Stopped standing in glossy stuff. (5)
8 Objects to finishes. (4)
9 When everything's around where the things are bought, no wonder you're utterly confused. (3, 4, 3, 4)
13 Threw a party, that's very well known! (10)
16 Go up with the worker, by no means down on your uppers. (9)
18 Confer rank upon ten I let out. (7)
19 Old wrecker said in France to be caught up in a crazy duel. (7)
21 Thresh about for long initially, then fall sick. (5)
22 Employed an American editor. (4)

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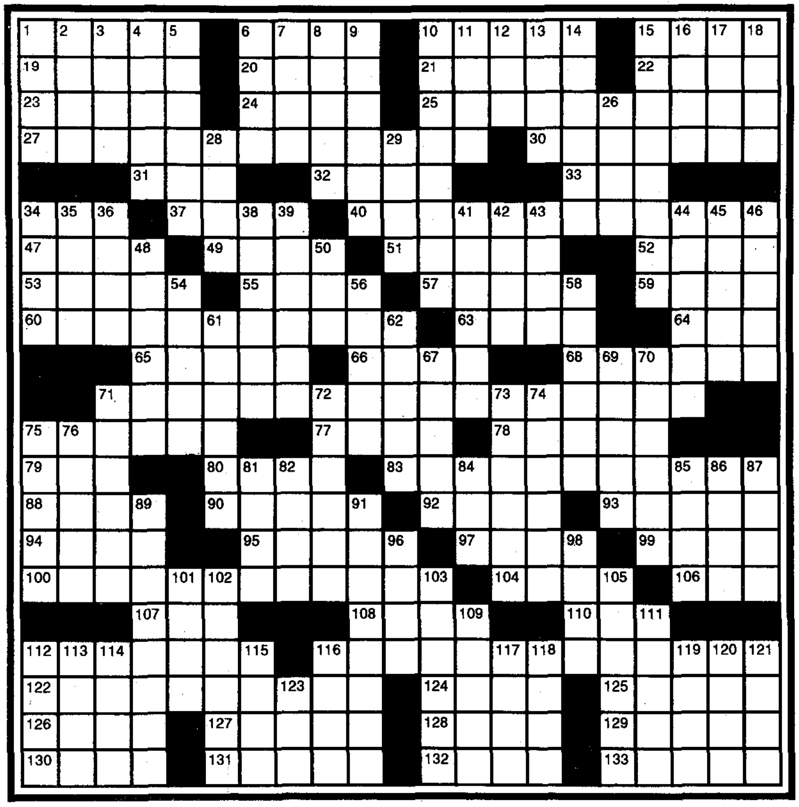
'COLLEENS': 'CUE' CROSSWORD • BY MAURA B. JACOBSON

ACROSS

1 Leaves out
6 Roosevelt pet
10 Achieves altitude
15 Promoted frosh
19 New Zealand native
20 Black, to Keats
21 Lacking illumination
22 Run in neutral
23 One of the Muppets
24 Racetrack habitué
25 Waltz of the '20s
27 1970 film
30 Tailored
31 Japanese admiral
32 Frau's mate
33 Inclusive abbr.
34 Fidel's sidekick
37 Kind of saxophone
40 "Sidewalks of New York" dancer
47 Gangplank
49 Turnpike, with "way"
51 Chess pieces
52 Cey and Guidry
53 Pilot of a UFO
55 Bolognese painter
57 Lawyer-author Louis
59 Edinburgh uncles
60 Vendor of song
63 Fair to middling
64 —— mode
65 Salome's seven
66 Mopey
68 In a spiteful way
71 Cohan hit show
75 Sliding dance step
77 Citrus drinks
78 "If I —— Rich Man"
79 Hollywood nickname
80 Starfish features
83 Betty Grable role
88 Live —— (have a ball)
90 Sock away
92 N.Y. Station
93 Cries of pain
94 Burrowing mammal
95 Pertaining to oil
97 Antiquing device
99 Movie house, in Spoleto
100 Alter ego of a 1956 book
104 Sp. matrons
106 Burns's birthplace
107 King topper
108 Favoritism
110 Catch on
112 Transposed word
116 Erstwhile colleen
122 Musical of 1891
124 Butter look-alike
125 Eye drops
126 Buy —— in a poke
127 Portrayer of Mr. Moto
128 Auspice
129 John Glenn's feat
130 She played Tondelayo
131 WW I battle town
132 Famed immunologist
133 Lizette or Della

DOWN

1 Biblical dry measure
2 The Rose of Tralee
3 Hebrides island
4 Entertainer Lopez
5 Durango doze
6 Greek cheese
7 Ben Adhem of verse
8 Lake, in Ireland
9 Patriot's song
10 Comics hero
11 Singleton
12 H.S. math
13 Latvia's capital
14 Designer
15 Easy job
16 Baltic Sea feeder
17 Ballet bend
18 Clutched
26 Gridder Graham
28 Blockhead
29 Mouse's lookout
34 Bone up
35 Angelwear
36 Pianist Gilels
38 Serf
39 Threatening phrase
41 "—— Had a Girl" (Gus Kahn's first tune)
42 Singer Stuarti
43 Simple sugars
44 Gypsy language
45 Mournful chime
46 Emerson specialty
48 Body cavity
50 Numero ——
54 Russian refusals
56 Not yet up
58 Actor Cesar
61 Carpentry joints
62 "Oklahoma" aunt
67 Political columnist
69 Gray's churchyard poem
70 Visigoth king
71 Lapis ——
72 First Egyptian president
73 "Dallas" family
74 Better honed
75 Shinny up
76 —— miss
81 Power particle
82 Korean border river
84 View from the beach
85 Samoan port
86 Disavow
87 Flanders stream
89 The teaching profession
91 Femurs' neighbors
96 Voucher
98 Sitar music
101 Off-white
102 On an annual basis
103 Brutes of Gulliver's travels
105 Zone
109 Alabama city
111 End of a sentry's query
112 Nanking nanny
113 Neck area
114 Like an ardent fan
115 Alphabet sequence
116 Member of the famille
117 Projectionist's item
118 Abbey denizen
119 "Hurlyburly" playwright
120 Goddess of discord
121 Borgia in-law
123 Bobble the ball



Solutions to last week's puzzles appear on page 122.

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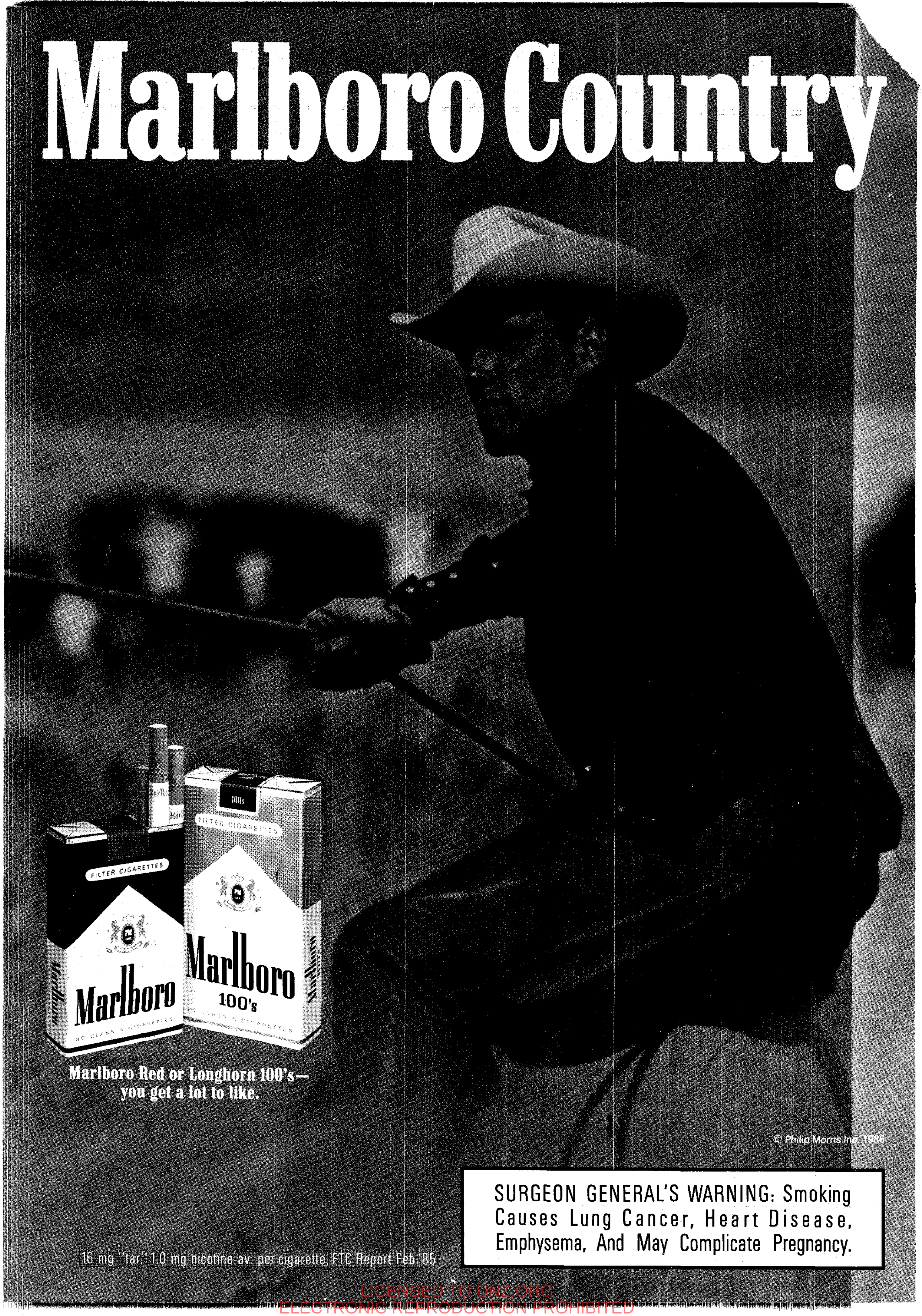
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